

Music div.

MUSICAL AMERICA

Edited By *John C. Freund*

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MUSICAL AMERICA

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EDITED BY

John C. Freund

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A CALL TO ARMS!



THE coming season promises to be the most active as well as prosperous for all those engaged in the musical field and also for those engaged in the musical industries.

Managers, artists, singers, players, certainly those of standing, report a greater demand for talent than ever before. Musical associations report increased interest; artists report that they have more engagements than they can begin to fill; the Opera House is already out with a statement that this will probably be the most successful season it has ever had; musical comedies, even with advanced prices owing to the tax law, are turning away people. And yet, with all this, the musical profession and the musical industries have not yet reached that basis of solidity that has been attained by the workers in other professions and in other lines of industry.

This has been shown in the recent discussions in Washington regarding the new tax bill, which has just come out of the furnace of conflicting interests and manipulations. In both houses, more strongly perhaps in the House of Representatives, a disposition was shown to regard music purely as a luxury, and consequently to consider the musical industries which are back of it as also belonging to the luxuries, and therefore that they should be not only heavily taxed but subject to adverse discrimination to relieve freight congestion or the coal shortage. The underlying spirit was that music really means nothing serious in our human life, while the musical industries only catered to the well-to-do minority, that music might be very well for those who cared for it; was in the best sense only a fad for the educated few; for diversion for the socially inclined, but that, all in all, it had no real place in the serious affairs of life. And this at a time when never before had music entered so thoroughly into almost every phase of our national existence. When Congress adjourned the members stood up—and did what? Why, they sang "America"! At the recruiting stations you heard the martial strains of a band or when troops went through the streets. In the camps, in recreation hour, they sing, just as music has found a place in the trenches on the other side of the water, in the hospitals, to relieve the agonies of the sick, the wounded, the dying. The community chorus movement has swept the country.

And everywhere the musicians, even the most distinguished, are "doing their bit." Some gave up lucrative engagements and enlisted. Others travelled the country, like the President's daughter, concertizing to raise money for the Red Cross. Others went into the camps to sing and play to the soldiers. Some went into the hospitals. Some indeed into the very trenches. With all that there was the spirit in Washington which testified to a total misapprehension not alone of what music means but what, indeed, it means at this moment, in these days of strain, of suffering, of horror.

What is the trouble?

Where and how can it be located?

The trouble lies in the fact that the great musical world in this country, including the industries, are among the few great activities which intimately concern us, that are absolutely without that organization which is the spirit of the time, and whose power has been felt as the mainstay of the Teuton nations in the great world struggle now going on.

True it is that splendid efforts have been made, are being made, in the way of local associations, even by some national associations, to further the cause of music, to further the interests of the industries, but there has been no country-wide effort to place the entire musical life of the nation, with all that it involves in the way of numbers, intelligence, culture, enterprise, on such a basis as would give it the consideration to which it is entitled, and which would have prevented the inconsiderate, the unjust attitude assumed by the legislators in Washington, and which indeed, represents the attitude assumed in many state legislatures, in many universities and school boards toward music.

A fair calculation shows that there are over two million people actively engaged in the musical field and the industries, an army of useful, energetic, highly intelligent people. But they lack the one thing needed in these days of struggle and strife, and that is "organization." When the musical world and the musical industries are organized they will have taken a long step in advance not only to secure just recognition for themselves "on the merits," but they will have taken a still longer step toward the human uplift, which in the end must come through those spiritual influences which are classed under the word "culture."

A movement is now on foot to which the first expression was given in the city of Baltimore this week. It has already received the countenance and support of prominent musical organizations, as well as of distinguished members of the profession and of the industries. Wholly altruistic in its conception and inception, it has been placed on so broad a basis as to command the respect as well as support of all those who believe that music and those directly interested in making music are among the advance agents of human progress and are working, many of them disinterestedly, for the day when the creed that "might is right" will no longer have a foothold and when the American democratic ideal shall have been accepted and been made safe for the world.

* * *

In future issues and through the press the details of the proposed organization will be made known. It will then be incumbent on those who are in sympathy with such a movement to come to the front. And this they can do because the organization already formed will be found to be so clean, so democratic, so absolutely free from all prejudice of race, religion, so simple, so open, so direct in its methods and so broad and uplifting in its comprehensive program of usefulness as to deserve and win approval as soon as its plan and scope are made known. This movement is destined to place every member of the musical profession on a firmer basis, to give larger markets for the musical industries, to inspire the struggling musician, composer with a new hope, and finally to bring our people, so far at least as music is concerned, into the forefront of the nations, just as the United States have long been in the forefront in enterprise, in industry, in commerce, in invention, and, above all, in that broad spirit which has made this country "the hope of the world!"

John C. Freund

For Advertisements in Musician's Directory, See Page 204.

Will the War Produce a New Music?

Some Expert Opinions on Its Effect Upon the Artistic Output of the Future.—Will America Win a New Place Musically as Well as Politically as a Result of the Drastic Readjustments Among the World-Powers? Or Have War and Music Nothing in Common?



MAUD POWELL
Violinist



DAVID BISPHAM
Baritone



ARTHUR FOOTE
American Composer



JOSEPH BONNET
French Organist

Art Will Eventually Raise Its Head Again

By WALTER DAMROSCH

I DO not think that anyone can prophesy with any certainty regarding the ultimate effects of the World War on the civilized nations. But I think that if it lasts many years longer its effect on civilization will be appalling, and it will take more years than we can measure to make up for the ravages it has wrought. When we consider that in our own profession of music virtually all creative work has stopped in Europe because the composers are either in the trenches or so overwhelmed by the horrors of war that even the desire to create has been destroyed, we can form some idea of the

FOR those lovers of music who have felt more and more keenly during the past twenty-five or thirty years the need of some purifying and ennobling impetus in the modern creative output beyond the cleverness, superficial ingenuity and virtuoso disclosures signaling the age, few questions agitated by the Great War have surpassed in interest that of the effects of the cataclysm on future musical expression. In view of the tremendous energies, the new ideals, the intensity of emotions liberated by these years of cosmic agony, in consideration of the new day which will have dawned for mankind and of the new life which it will find itself living, it would seem inevitable that new expressions for the new spiritual experiences and values must come about. Obviously the art which flourished in the days preceding the tumult and which had in so many cases lost contact with the fundamentals of humanity can no longer be largely significant or referable to the changed state of being. The great masters of the past have, in the supreme instances, been the artistic revealers of some new and puissant spirit brought forth through the travail and agonies of war. Since the death of Wagner and Brahms the line of supreme masters has been extinct. The merits of the ultra-moderns have not been grounded in the deepest instincts or highest aspirations of the human soul, wherefore their virtues were of necessity limited. Will not the present calamity burn away the dross and will not new voices arise to proclaim the messages of the new era it ushers in?

It was with these queries in mind that MUSICAL AMERICA addressed to a number of representative musicians—composers, players, singers, teachers—the following questions, the replies to which speak for themselves:

"It is a matter of record that nearly all the great musical geniuses that the world has produced have made their appearance immediately following a great national crisis. Similarly, these great national crises have resulted in marked revolutionary tendencies so far as creative musical effort is concerned.

"Do you believe that out of the present world-war, in which virtually every civilized nation is undergoing tremendous internal changes, new adjustments as to social, political and perhaps artistic matters, there will arise a new school of musical literature, a new and distinct group of creative genius? What, to your mind, is the paramount issue that the war brings forth for the consideration of the musical world? Will America, on the eve of taking an entirely new and more important position among the world powers politically, earn a new and comparatively more important place as a musical nation? Or, do you believe that war and music have nothing in common, that no appreciable effect will be felt in our musical development from the present conflict."

America Is Getting the "Shaking Up" She Needed for Her Soul-Awakening

By MAUD POWELL

I DARE hope, I dare believe, that out of this unspeakable war-hell, ultimate good will come. The end is not yet, and if we can but suffer the deprivation, biting sorrow and scorching anxiety of our allies, if we can go through the soul-searching process that the warring nations have experienced since 1914, then, and then only, can there be an American soul-awakening that shall lead the way to real achievement in the arts. What America has needed for many years is a real shaking up. Our smugness, our middle class thought, should be rooted out; our soul-deadening prosperity should quake in the balance. Nothing of art importance can be achieved in an environment of public content and self-approval, for under such conditions there can be born no public spirit that sighs for artistic satisfaction, and without a public, the artist's pot cannot boil, nor can his artistic spirit soar in flights of creative ecstasy. I do not hold with the idea that burdens of trouble and actual want or starvation give rise to art genius. During dire trouble there is stagnation. Blind sorrow and devastating tragedy benumb the sensibilities—the creative powers are in abeyance. But nature has her own remedies. Hope steals in and offers solace. The tortured soul bursts its fetters, rises into finer ether, and straightway proceeds to create *new expression for its new estate*.

Let us hope that America will not be found wanting when the test comes, but will take her stand bravely with older nations, in the arts, as she has in invention, commerce and organizing ability. The time of trouble will help our pampered, restless women. Nobler outlets will be given their nervous energy. Where there are noble women, there are noble sons. When women's souls ache with a longing to express higher things—the infinite, the ineffable, the true—then will they give birth to sons of genius.

general havoc, not only in music, but in science, literature, painting and sculpture that is taking place to-day. Even if the war were to stop to-morrow, the scars it has made would take a long time to heal, and the political and economic adjustment will be a long and painful process.

That eventually art will raise her head again above the turmoil is inevitable, because the yearning for beauty is eternal, and it is possible, nay, even desirable, that the new conditions will create a new art formula. How this will shape itself none of us can tell at present. There is no doubt that many of the older art forms are already outworn, because all that can be said within their confines has been said.

I wish I could live a hundred years so that I could with my eyes of the twentieth century perceive the art de-

velopments of the twenty-first. It would be a fascinating occupation.

Says War Is an Unmitigated Evil

By HENRY T. FINCK

IT was the moral duty of the United States to join the Allies in their gigantic struggle to save democracy, liberty and civilization. Nevertheless, war is hell on earth. It may enrich profiteers; it may further the ambitions of monarchs and officers, but to all others it is an unmitigated evil.

Of all branches of civilization the fine arts suffer most from this Prussian grab for the earth, with music in the lead. Teachers, singers, players, dealers, all suffer and will suffer more and



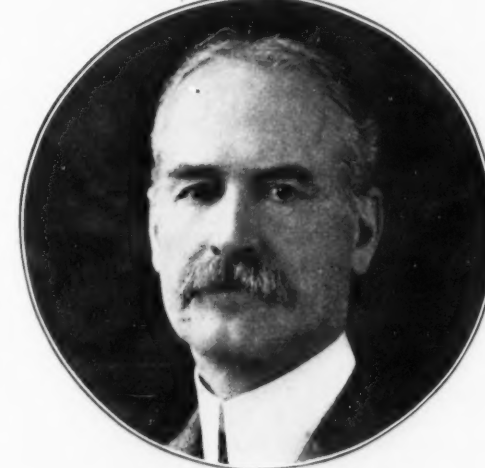
WALTER DAMROSCH
Conductor



YVETTE GUILBERT
French Dancer



HENRY T. FINCK
Music Critic



HAROLD RANDOLPH
Director, Peabody Institute of Music

more, if the war is prolonged, from decrease of patronage.

To be sure the present situation discourages mediocrities and routs the artificialities of the cacophonous futurists, but these things, after all, are mere mosquito bites compared with the deadly wounds of war.

It has been argued that the creative powers of composers will be stimulated by the war. I have little confidence in creators who need the horrors of war to prick their indolent imaginations into activity. All *pièces d'occasion* are proverbially worthless. The funeral marches of Handel, Beethoven, Chopin, Wagner were not the outcome of grief caused by the horrors of war; they were the result of purely artistic inspiration. The great masters produced great music because it was in them.

[Continued on page 4]



Will the War Produce a New Music?

(Continued from page 3)



Art Must Find Its Birth in the Soul of the People

By JOSEPH BONNET

YES, I am firmly persuaded that this great, admirable America is taking and will take a more and more important place in the artistic world.

Let us speak first of the public. I was struck from the first day of my arrival in this country by the extraordinary gift of this people for art. It is moving to note how eager is its desire to learn and the pure idealism which hovers over the prodigious activity of the New World. Moreover, I have met here composers of the noblest tendencies totally unconcerned with all that does not conform with their lofty ideals. On my return to France I shall bend my best efforts to make them known and loved. Surrounded and protected by the strength of an entire young and ardent people, their genius reflects and develops and all the mysticism of their souls finds in this environing force the dash, the possibilities of realization of their artistic enterprises.

As, alas, there is no war and no victory in rude sacrifices and poignant sufferings, your poets and your musicians will find in their hearts and in that of the nation moving and grandiose accents to sing the triumph of their country. The more a country affirms itself as a nation the more its art grows great. An art, to exist, must be first of all national, must take its inspiration from the soul of the people and in the heart of the native land. Yes, I believe in a great future of artistic beauty for American productivity.

New and Important Place for America After the War

By HAROLD RANDOLPH

I CANNOT feel that music and war have anything in common, nor can I accept as historical fact the statement that "nearly all the great musical geniuses that the world has produced have made their appearance immediately following a great national crisis," nor that "great national crises have resulted in marked revolutionary tendencies so far as creative musical effort is concerned."

On the other hand, it is impossible that we should all be stirred to the depths of our being, as we are by this hideous catastrophe that has come upon the world, without the effects appearing in everything we do and are. Nothing, in fact, can ever again be quite the same. If any general tendency in art is to prevail as a result of the war there seems good reason to hope that it may be in the direction of a loftier idealism; a purer beauty, and away from the materialism which appears to be overtaking it. As Wells says: "The flimsy roof under which we have

been living our lives of comedy has fallen and shattered the floor under our feet. We have seen the stars above and the abyss below." We are learning that mere abstract principles are worth fighting for—even dying for—and some of our grosser materialism must be purged from us in the light of that knowledge.

As to the "new and important position which America is to take in the musical world hereafter," of this I think there can hardly be a doubt. She has, in fact, reached a position already in these three years which it would have required generations perhaps to attain in the ordinary course of evolution. Owing to our extraordinary mixtures of blood there is probably more widespread musical talent in this country than in any other in the world and with this opportunity—nay, need—to develop our own resources and with the measure of self-discipline which the war will enforce upon us we cannot fail to take the position in music which we are so rapidly assuming in other respects. At any rate, the time has certainly come when, in the language of the street, we must "put up or shut up."

Music the Real Hope for the Future of Humanity

By DAVID BISPHAM

IT seems to me that song is the most sensitive thing whether indulged in by the individual or by the masses. We all agree, I am sure, that the human being has in his throat a wonderful instrument which has cost him nothing and which everyone can learn to play upon very well and with less trouble and expense than is possible with other instruments. America is now beginning to feel itself as a great entity, and Walt Whitman had indeed a prophetic vision when he exclaimed, "I hear America singing." The idea of community singing will, in all probability, flourish mightily throughout the country after the war, and the efforts of those of us who have been trying to cheer the boys in camp is being taken up by the men themselves, who sing in a surprisingly correct and virile manner, whether in their periods of recreation in camp or upon the march. One must not forget, however, that we are children after all. The services of light and song help to drive away shadows and fears, and one cannot forget the remark of the immortal Bottom when he is left alone in the forest in "The Midsummer Night's Dream."

"I will walk up and down here, and I will sing, that they shall hear I am not afraid."

Let us sing now as those who are unafraid, and after the war we shall lift up our voices in praise and thanksgiving, realizing that music taken into everyday life and intelligently treated is one of the greatest blessings of the human race.

Participation in Great War May Idealize Our Nation

By YVETTE GUILBERT

YOU say it is a historical fact that "nearly all the geniuses of music appeared following great national crises." I did not realize this; it seemed to me that the great geniuses of music were rather the products of peaceful times. The great classics of French music, at least, preceded the French Revolution.

I do not think one can predict with certainty the influence of a war on the arts. The social and political changes which you foresee as consequences of the war have, happily, nothing to do with the arts which spring from the inmost individual soul, but not from a collective one.

We who are far from the battlefield, we who have no conception of the real war, ought to wait the return of those who come back from it to judge the transformation of their soul. It is the souls of such as they that will influence the future.

As for America, it is to be hoped that the war in which she is taking part will idealize her. America has, properly speaking, no national art; she has many highly talented artists who have sought their artistic ideal on the other side of the Atlantic. Perhaps this artistic ideal will be born in the souls of Americans now on the other side.

American Music Certain to Gain Its Rightful Place

By MAX ZACH

I AM sorry to be unable to give my views on the questions you ask, for, to be perfectly honest, I believe I have none worth giving. Having all my life long been busy reproducing music, I had no time to study the art from the sides you wish me to consider; historically and prophetically. Neither the results of former wars nor the possible effect of the present one are clear in my mind. As to American music I, having had the opportunity to see a great deal of it and to present to my public a fair share of what seemed worthwhile, am sure that it will gain its rightful position—whether on account of the war, or in spite of it, I do not feel qualified to predict.

Foresees No Marked Effect of the War on Our Music

By ARTHUR FOOTE

I THINK that there will probably be no marked effect on our musical development as a result of the war.

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Cadman Conceives a Distinctly American Opera

"Shanewis," Now Approaching Metropolitan Premiere, Is Not an Indian Opera, Its Creator Makes Clear—Ukuleles, "Jazz Band," a Ford Automobile, and Ice Cream Cones Figure in Story of the "Robin Woman"—Composer Has Aid of Mrs. Eberhard in Conceiving Strong Dramatic Action—Princess Tsianina Inspired the Very Modern Libretto—Scoring Permits Full Vocal Freedom

TO BEGIN with, the thing is "Shanewis"—not "Shewanis," "Schevonis," "Shanovis," "Sheeneewas," "Shavoneis" or some more, equally disreputable, that seem to have gained currency in the last few weeks. This is official, though not from the Metropolitan Opera House, where they don't appear quite sure of it themselves. On four pages the prospectus spells in something like three different ways. But Mr. Cadman writes it S-H-A-N-E-W-I-S and pronounces it "Sha-knee-wis," with the accent on the knee.

To be quite explicit, Mr. Cadman did not call the work "Shanewis" but "The Robin Woman," which to the ordinary trend of mortal mind would seem by far the more sensible appellation. But higher powers got busy, dragged the name of the heroine to the top and rechristened the opera, reducing the fact of the woman's robinhood (the pun, if atrocious, was heartily unintentional!) to supplementary information in small type and between parentheses.

Mr. Cadman drew his comforting and poetic title from a song about spring-time and its ornithological manifestations, which the heroine sings in the first scene. About "Shanewis" there is something which scares you. It reminds me for some unaccountable reason of a Democratic candidate in a municipal election ten or a dozen years back whose opponents insisted he could not win because "he didn't have a winning name." Besides, can you imagine with what sinking heart a judge in a prize opera competition would confront any such heathenish label?

However, the opera is not the product of a competition, and for Metropolitan terminology the amiable composer cannot be held answerable. "Shanewis" ought, by all indications, to prove the most original American production the house has undertaken so far. It contains a variety of unconventional effects that may well go toward making it one of the most unique things in the institution's repertoire. A modern opera, in the sense of an up-to-date plot and setting, it utilizes features that never yet obtained ingress into the reputedly ideal domain of lyric drama. The "Jewels of the Madonna" had its turkey trot, its cacophonous stage band and other adjuncts of the roistering pleasures of the great unwashed. "Shanewis," though it occupies itself with a higher strata of society, introduces such unprecedented apertures as ukuleles, a jazz band, and ice-cream cone vendors, who call their wares by their actual name. There are society folk who wear evening dress—interchangeable with Palm Beach effects in case Italian choristers cannot demean themselves becomingly in clawhammers. I even heard vague somethings about an automobile (a Ford, moreover), though not from Mr. Cadman, whom I had not the courage to ask. Not having advanced beyond the Wagnerian hypothesis as to the permissible and indefensible topics in opera, I felt squeamish about pressing home certain questions in talking over "Shanewis" with the composer. *Nous verrons ce que nous verrons* and it may all work out wonderfully on the stage. Surely, no native composer espoused by the Metropolitan ever deserved a more shining victory.

His Third Opera

"Shanewis" is Mr. Cadman's third opera. The first was "Daoma," a three-act exposition of Indian legend. The next, "The Land of Misty Water,"



Charles Wakefield Cadman, the American Composer, Adding the Final Touches to His Newest Opera, "Shanewis," in His Los Angeles Patio-Studio. Judging from Mr. Cadman's Serious Expression, We Suspect that He is Marking Some Special Directions for the "Jazz Band" and Ukuleles, Which His Score Employs

is in one act. The present work, which plays slightly over an hour, consists likewise of an act, but in two scenes, separated by an intermezzo. Cadman made haste slowly in the practice of operatic composition. Like Brahms, who spent ten years on his first symphony and barely that number of months on his second, he worked for four years on "Daoma," his earliest operatic offspring, and only about four months on his latest. The difference was not merely one explained by the relative dimensions of the two works. In the first instance he learned—like Brahms—how to use his tools; in the second he worked with the assurance and initiative that come from ready mastery. "Shanewis" was begun last April in Los Angeles. And when the Metropolitan opened negotiations with the composer in September he was putting the finishing touches to the piano reduction of the full score.

"The Robin Woman" is not an Indian opera," declares Mr. Cadman with emphasis. "It deals with contemporary people in contemporary surroundings, and though the principal woman character is Indian and the second scene passes in Oklahoma in an Indian reservation, the work does not in any way fill the ordinary definition of Indian opera. My three-act opera is a dramatization of aboriginal legend and as such is indeed Indian. But I am anxious to correct the impression that my newer piece in any way resembles the older one in that respect. Not even the occasional thematic employment of a few Indian melodies warrants the designation in this case."

Tsianina Suggested Story

"Mrs. Eberhard has made me what I believe—and, for that matter, what Mr. Gatti believes—to be a dramatically effectual stage work of rich musical possibilities. For the story—that of the fortunes of a highly educated modern Indian girl—we owe credit to Tsianina, who not long ago suggested to me the operatic suitability of such a history as her own. Of course, in working out the drama Mrs. Eberhard and I invented the principal features of the action, but to Tsianina belongs the credit for awakening us to the dramatic potentialities of an Indian woman not reared in the environment of her own people but educated to the ideals of another race. On the program at the Metropolitan our indebtedness will be duly acknowledged."

"I have not scored the opera heavily, and the instrumental requirements are not excessive—only two flutes, one interchangeable with piccolo, two oboes, the first interchangeable with English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba,

tympani, glockenspiel, celesta, one harp and the usual strings. For special stage effects in the pow-wow scene I need also an Indian drum, an Indian sand rattle and gravel rattle, four ukuleles and a jazz band."

And so nobody need marvel these days in running across the composer of the "Land of the Sky-blue Water" engrossed in a pamphlet which treats of the nature and capacities of the clammy-sounding object, hitherto regarded by musicians as indigenous to the cabaret, the roof-garden and the vaudeville stage, but not suitable company for instruments of good repute.

Theatrical Test for Music

One of the cardinal faults with most of the lamentable American operas that have strutted their brief hour on the Metropolitan stage since Mr. Gatti tempted Providence with "The Pipe of Desire" has been the stage ineptitude they revealed on the part of their librettists and composers, the lack of the theatrical or operatic sense. Parker's "Mona" was the arch-example of this deficiency, and Brian Hooker's libretto, admirable as a literary monument, came to grief when subjected to the practical test of its intended purpose. It was neither good stage drama nor good operatic form. Much bad music on this earth is effectively operatic, but Mr. Parker's was neither good nor operatic. Americans probably owe much of their weakness along these lines to the lack of opportunity hitherto granted them for experimentation. Some day, perhaps, when opera houses are more numerous throughout our broad land and opera managers more hospitable, native opera-makers will profit by their increased laboratory facilities.

Mr. Cadman's chances in this respect have been no greater than those of others. Does he, then, possess that indefinable sixth sense, a theatrical instinct? Can he, untaught by previous lessons of failure, produce an opera which is an opera? Or is the stage feeling in him as intuitive as it was in Weber, in Wagner, in Verdi, in Bizet? It will be interesting to see. And where artistic supererogation exists to the point of impelling the individual to the composition of three dramatic works without any immediate prospect of witnessing their performance, the results assuredly wear a promising look. Mr. Cadman does not know if he has the indispensable element of theatric perception. But he thinks so, and from his lack of pose in the matter one feels inclined to set greater store on his capabilities than on others who have theorized more elaborately on the subject.

Curiously enough, Cadman's first experiment in instrumentation was in connection with opera. In "Daoma" he negotiated the orchestra for the first time and not until later did he apply himself to purely orchestral composition, of which his "Thunderbird" suite is at the moment his ripest inspiration. Who shall say that this reversal of the ordinary procedure has not much to commend it? His scoring of "Shanewis" appears from a casual glance at the partitur, to be singularly free from the ponderousness and opacity of so much contemporary operatic instrumentation, Puccini included. The orchestration of an opera, he believes, is a useful lesson in economy by the demands imposed in the very nature of the thing for a careful balance in the interests of the voice.

The pervasive popularity of Mr. Cadman's songs seems to promise another highly desirable consummation—proper vocal writing. And for this the composer eagerly vouches. "Shanewis" may not be effective in the theater. Its scoring may not "sound" as he thinks it will. But one thing is assured: It will be, from beginning to end, singable.

Another thing: It will be modern. Not because of whole tone scales (of which there is not one) nor part writing harmonically emancipated to the uttermost extremes of Schönbergian audacity. But it is music modern in spirit, modern in conception and wrought with as much freedom as consistency. It is American, the composer believes. Yes, there are momentary passages of ragtime; also, on the other hand, dissonances and queer chord formations. It needs no protracted excursion through the score to uncover them.

"The proper subject for the American opera composer to treat? Whatever he wants to treat and can treat to the issue of great music and great drama."

Thus the latest American come up for operatic appraisal disposes of a uselessly tormented question.

H. F. P.

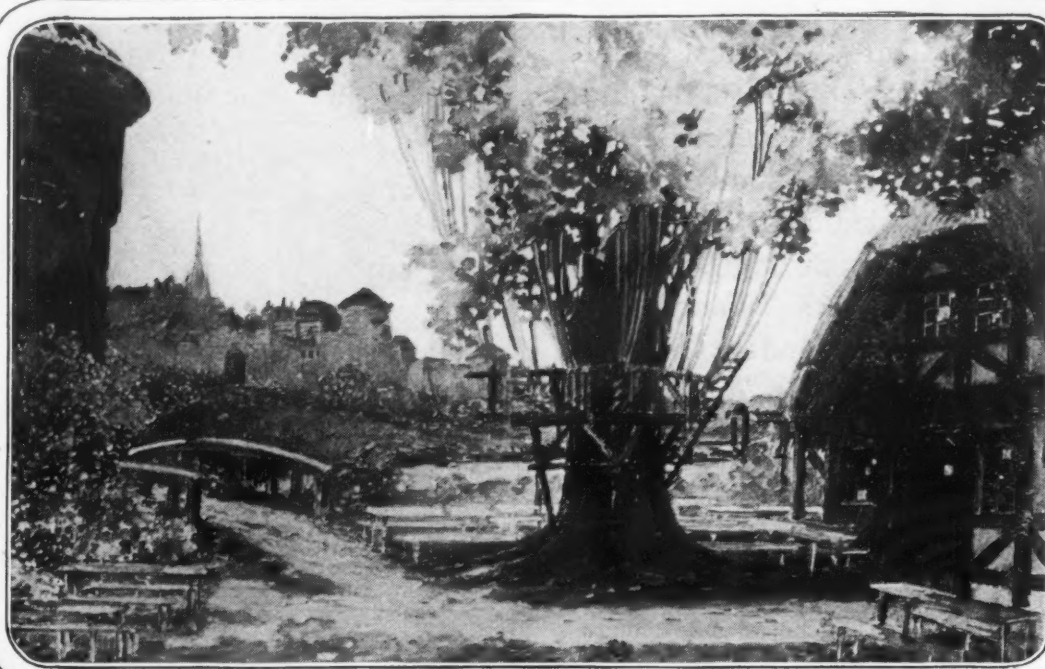
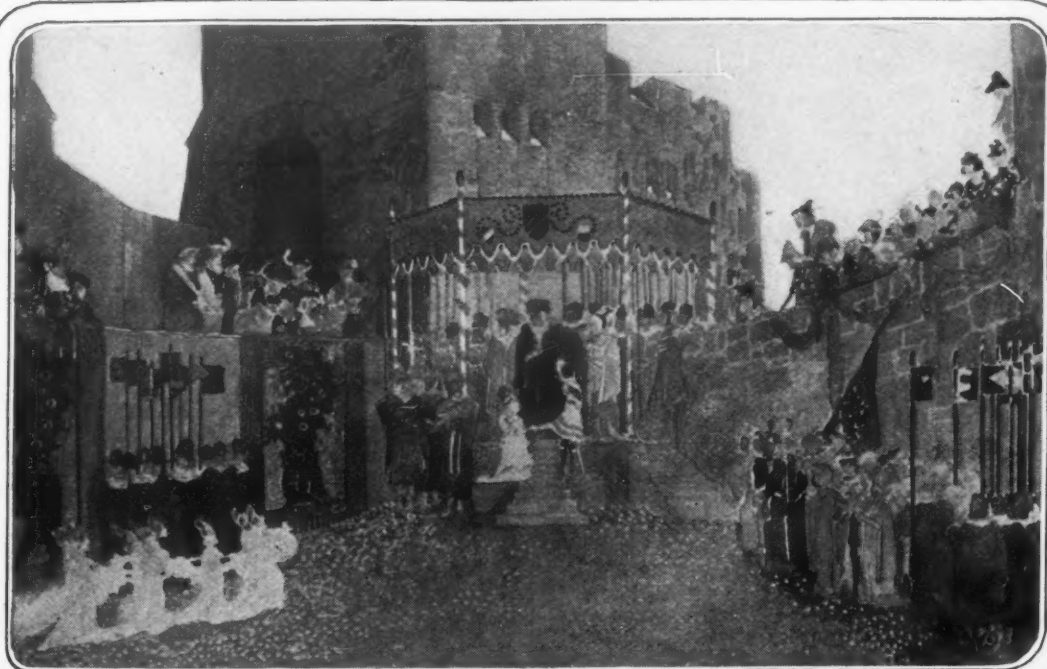
Beethoven Music Club of East Orange Announces Plans

EAST ORANGE, N. J., Oct. 5.—The Beethoven Music Club has issued its program for next season. The work includes a study of the development of musical instruments and of the art of song, as well as of Beethoven's symphonies. There will be papers on the "History of American Patriotic Music" and on "A Shelf of Books on Music." A musicale will be held on Feb. 21 at the Woman's Club of Orange. The president of the Beethoven Club is Jessie Koeving.

P. G.



Joseph Urban's Scenic Effects to Add Lustre to the Metropolitan Season



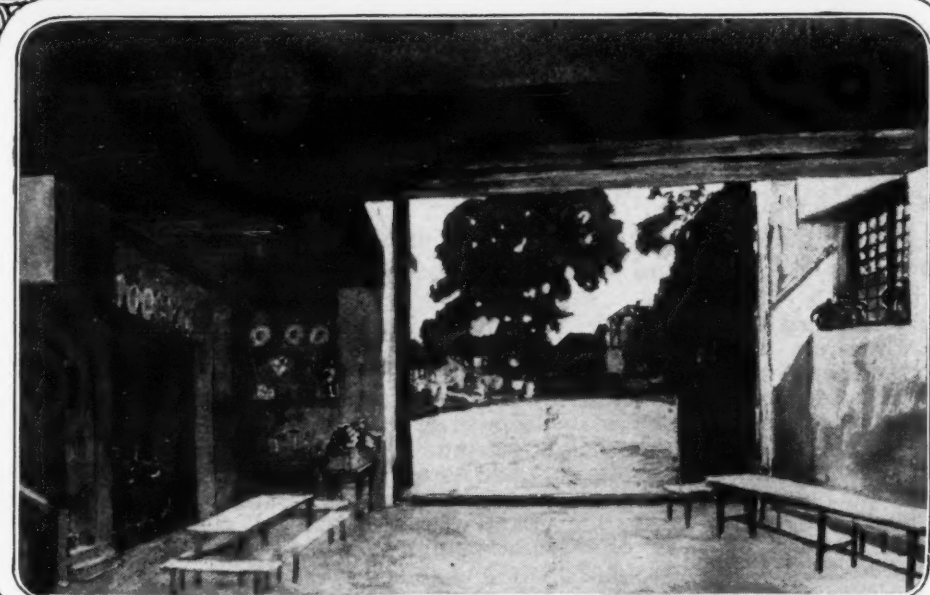
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No. 1—Joseph Urban's Setting of "St. Elizabeth" (Act I); No. 2—Setting for the Kirmess Scene in "Faust"; No. 3—Joseph Urban at Work; No. 4—The Inn and Square Scene for "Prophète." (Photos by M. N. Lawrence)



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4

BY KENNETH MCGOWAN

WITH the recently announced engagement of Joseph Urban, the scenic artist, to mount three of the season's operas, the Metropolitan Opera Company has assured the progress of the one side of its art which has perhaps suffered from neglect in the past. Three at least of the new operas and revivals will stand comparison on the score of production with "Boris," so marvelously mounted by the Russian, Golovine. They are "Faust," "Le Prophète" and Liszt's "St. Elizabeth," which will be given as an

opera for the first time on any stage. Though many New Yorkers know Joseph Urban only through his decorations for such musical comedy productions as the Ziegfeld "Follies" and "Miss Springtime," and for a few of Shakespeare's plays, Bostonians and music-lovers of the larger cities have keen memories of the beautiful productions made by him for the Boston Opera House and for the National Boston Opera Company. From sketches for the new Metropolitan productions, which the writer was privileged to see, it seems certain, however, that New Yorkers are to make the acquaintance of an even more satisfying Urban at the Metropolitan this winter. Experi-

ence of American audiences and a study of the possibilities of their tastes have led Mr. Urban to broaden and simplify his work while keeping the statuesque power for which it has always been noted. The fact that the three operas chosen are all medieval, falling in a period which Mr. Urban has studied closely and affectionately abroad, has doubtless added to the vigor and beauty of his newest work.

The settings are, in general, a very effective harmonizing of two tendencies. One is the wealth of rich and homely detail of the period, the other, the simplification of this into tableau elements of intensely dramatic quality, virtually

visualizing the music. The sketches for "Le Prophète" picture the old Muenster of sturdy Gothic stone, winding river and low windmills, while a profusion of Middle Age costume and pageantry relieves the openness of the low-country prospects. The first scene of "St. Elizabeth" is massive in its masonry and filled with pennoned throngs, but the remaining scenes, in which follow Elizabeth to her apotheosis in Heaven, grow simpler and more spirituelle, rising to the blue, ethereal paradise at the end.

"Faust" perhaps lies nearest Mr. Urban's heart, and he has put into it almost all that his art is capable of. It begins with the ghostly paraphernalia of the old student, the only objects visible in the mysterious light of the study. Then comes abruptly the warm Teutonic detail of the Kirmess, the luxuriant tiny garden of Marguerite, and the old square, all emphasizing the peculiar humanity of the Middle Ages of middle Europe. The very opposite of mood and method is in the cathedral scene—hardly more than a towering stone pillar, before which Marguerite kneels in the blackness of the building. The usually omitted Walpurgisnacht is to be done against a tremendously fine conception, gigantic, elaborate, yet in effect quite simple. The sublimation of the Urban so familiar to America, with something of spiritual fineness and simplicity added. Last comes a triumph of pure light and color, the epilogue in Heaven.

It should be added that Mr. Urban is to be responsible also for the costume designs, adding through them a still stronger flavor of the Middle Ages.

FORM CIVIC CHORUS IN PHILADELPHIA

300 Respond to Call of Albert Hoxie at Inauguration of Large Body

PHILADELPHIA, Oct. 11.—Cold and rain did not dampen the order of the enthusiasts for a Philadelphia Community Chorus on Tuesday night, Oct. 9, when nearly 300 singers rallied to the call of Albert N. Hoxie, its organizer and director. James Francis Cooke, editor of the *Etude*, made a speech outlining the possibilities of the work and its great future in the musical and civic life of the city. Gertrude Hayden Fernley, soprano of the vocal department of Temple University and director of the Haydn Club, was enthusiastically received. Profound interest was manifested in her interpretation of the "Hymn of Free Russia," which Mr. Hoxie is including in his program and introduced for the first time. The men of the chorus came forward at his request and sang this majestic Hymn of Freedom with such spirit

that the whole assembly arose and cheered. "It was a great moment," declared Mr. Hoxie, "and I feel that if this spirit continues to characterize our work then, indeed, we are on the way to some very fine achievements."

The director's enthusiasm has been felt throughout Philadelphia this summer. Commencing with what he termed an experimental sing at McPherson Square in July, he inaugurated great song festivals at Hunting Park, attended and enjoyed by thousands. In September he was engaged by the Main Line Civic Association and gave a series of sings at Bryn Mawr. Last Sunday, under the auspices of the Matinée Musical Club, Germantown Woman's Club and Community Sing Association, he conducted the first Germantown Sing, and on the same night a performance of Gaul's "Holy City" by the North Philadelphia Choral Society.

It is expected that Mr. Hoxie will accept the invitation of Lee Hanmer of the Commission on Training Camp Activities to conduct sings regularly at the League Island Navy Yard, Philadelphia, using the Community Chorus and the auxiliary organization, the Community Orchestra, of sixty-five members, to in-

spire the Jackies and lead them in singing and incidentally teach them new songs of this great hour. He stated that it is much easier to "put it across" when four or five hundred enthusiastic workers are behind him.

The rehearsals are being held every Tuesday evening in the spacious auditorium of the Carnegie Public Library at Sixth and Lehigh Avenues, Philadelphia. Prominent local soloists will render valuable assistance at every rehearsal, and at least once a month the full orchestra will act as an accompanying body.

R. R. R.

"Carmen" Begins Career of Creator Company—Début in Stamford

[By Telegraph to MUSICAL AMERICA]

STAMFORD, CONN., Oct. 15.—The Giuseppe Creatore Grand Opera Company received an ovation this evening, when "Carmen" was presented.

This marked the beginning of an American tour by the Creatore Opera Company which is to cover a period of twenty-six weeks.

Creatore proved to be a most able conductor of opera. The principals and chorus were both good, and judging from the enthusiasm displayed by the large

audience, which almost filled the Stamford Theater, the company will enjoy great success. Other operas to be presented are "Trovatore," "Rigoletto," "Martha," "Cavalleria Rusticana" and "Pagliacci."

Two changes were made to the cast: Edith Albord replaced Marguerite Beriza as *Carmen*, the latter having gone to France owing to the death of her mother, and Ralph Errolla sang the rôle *Don José* instead of Romeo Boscacci, who was indisposed.

This performance of "Carmen" will be reviewed in detail in next week's issue of MUSICAL AMERICA.

LAMBERT STEWART.

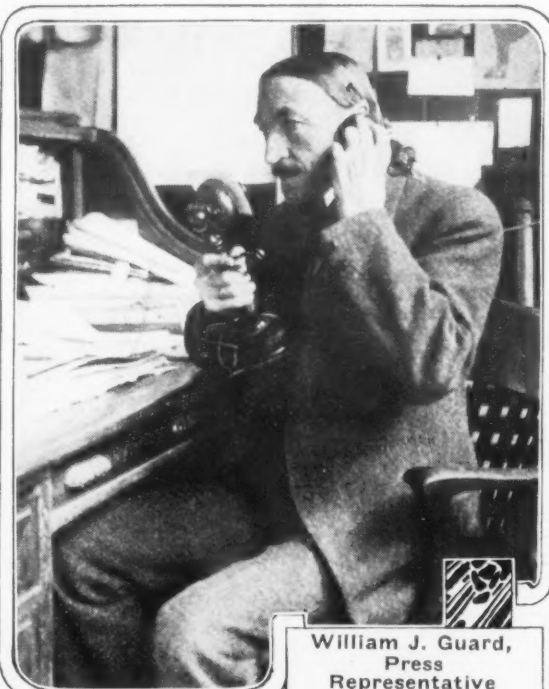
Steinert Company Fosters Artist Course in Bridgeport, Conn.

BRIDGEPORT, CONN., Oct. 8.—The M. Steinert & Sons Company will give a series of four concerts during the winter. On Jan. 16 Fritz Kreisler will be soloist; on Feb. 11, the New York Philharmonic; on Feb. 27, Frieda Hempel, and on March 13, Mme. Galli-Curci and Rudolph Ganz. Rudolph Steinert announces that concerts were to be given to perpetuate the interest in good music in Bridgeport created by his father, the late Morris Steinert.

NEW YORK AGAIN FACES SEASON OF LIVELY OPERATIC RIVALRY



Giulio
Gatti-Casazza,
General Manager



William J. Guard,
Press
Representative



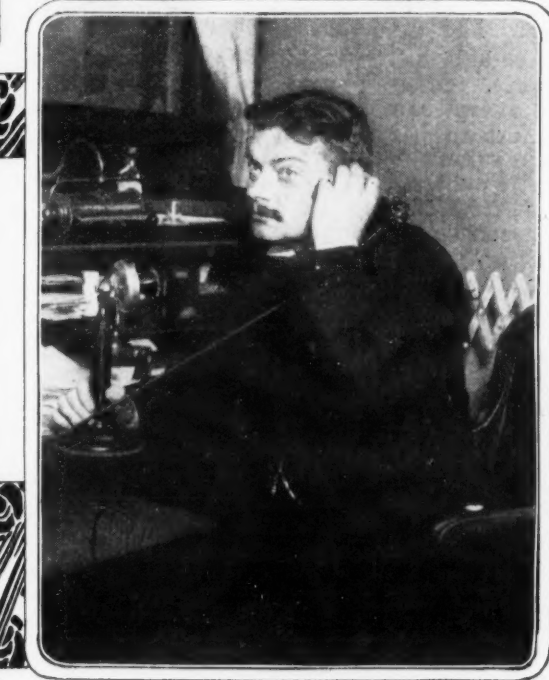
Edward Ziegler, Administrative Secretary



Otto H. Kahn, Chairman
of the Board of Directors



F. C. Coppicus, General Secretary



Ernest Henkel, Administrative Secretary

THE METROPOLITAN OPERA HOUSE AND THE MEN BEHIND THE OPERATIC GUNS

By HERBERT F. PEYSER



HOWEVER keen the anxiety with which large numbers of New York music lovers estimated the inhibitory effects of America's entry into the world struggle on the approaching opera season, the actual facts of the case make it clear that the winter should surpass in interest and diversity of enterprise any since the war began. What with the retrenchments incidental to these times, the prospects of mounting taxations, the menace of extensive bereavements and other dire afflictions—what with the imminence of these and the numberless tribulations in store at such a dread hour, all indications point to an operatic year of extraordinary activity and some signal enhancements of artistic effort and attainment. In a sense the season will derive its greatest distinction from the revival of the competitive element. For the first time since Hammerstein withdrew from the field the Metropolitan finds itself confronted by an adversary worthy of its steel. The four weeks' residence of Cleofonte Campanini's Chicago Opera Company, apart from its inherent interest, will prove beyond question a stimulating influence to which the local establishment can scarcely fail to react with conspicuous advantage to itself. The growing necessity of such competition has been patent to local opera-goers for several years. Are we misled in reading in the prospectus of the home establishment the salutary evidence of this rivalry?

Metropolitan Schedule Gives Promise of Many Novel and Distinctive Features—Fremstad and McCormack Return to the Fold—American Singers Conspicuous Among New-comers—Wagnerian Répertoire Remains—Campanini's Four Weeks' Season to Offer Competition—Albert Reiss to Give Another Season of Opera in English

With incontestable sagacity Mr. Campanini has limited his sojourn, realizing the hazards of an excessive stay in music-ridden New York. But the advent of the Chicagoans should make history and serve them to far better artistic purpose than their previous scattered appearances in this difficult vicinage. The company is admirably constituted; the repertoire fascinating and, for the greater part, different from the kind on which New York is habitually sustained. The details of these matters will be examined a little farther on.

A Third Operatic Venture

A third venture, though of an essentially different stripe, will hold forth in the spring. This, Albert Reiss's "Society of American Singers" (heaven grant its forbidding and equivocal title be altered by that time!) which started on its way as auspiciously as was to have been expected last May, appears to have consolidated the position it won and is proceeding apace with the formulation of plans and the preparation of new works. Unless present signs fail the little troupe will have its uses in materially assisting at least one phase of American creative purpose. As yet, however, the Society's plans have not been arranged in all completeness.

In forecasting the Metropolitan's season in our last Fall Issue we observed that the institution entered upon its third war year "under a burden of expiatory obligations." The winter following the outbreak of the cataclysm proved, in spite of the unprecedented difficulties in assembling and transporting across the ocean the widely disseminated songsters, unexpectedly fortunate in its artistic aspects. To such a degree did the results obtained transcend expectations that the poor showing of the succeeding season was in many quarters decried as highly inexcusable despite the frequent destructive operation of circumstances entirely beyond an impresario's control. Withal, atonement was very extensively anticipated for 1916-17. Before the winter had run half its course it became plain that matters, instead of mending, were in a fair way of rivaling conditions of the preceding winter in inefficiency. The complete record of the year's doings need not be retailed anew. It is not an inspiring one. If the season began with a heritage of expiatory obligations it bequeathed, on closing, a more formidable burden of the sort to the season now at hand.

A Step Forward

At the present writing things foreshadow much more definitely and specifically than this time a year ago the exercise of improvements. An infusion

of new blood gives promise of materially strengthening the personnel of the company—a vastly desirable consummation, for bad singing, attributable to fatigue, illness, or the deterioration of time has appeared for some space to be gaining a perilous ascendancy at the Metropolitan. A glance over Mr. Gatti's announcement for the present season of twenty-four weeks, beginning Nov. 12, discloses the engaging fact that all but four of the newcomers are Americans—for the first time the director did not make his annual European trip this past summer!

Fremstad and McCormack

Worthy of first mention are two artists, scarcely to be considered newcomers but, perhaps, more eagerly awaited than any of the others—Olive Fremstad and John McCormack. In the strictest sense their appearances are of the kind denominated in Europe as "guest." They are comparatively few in number, yet we shall be much surprised if Mme. Fremstad does not sing several times oftener than she is at present scheduled to do. To lovers of all that represents the grandest and noblest in lyrical-dramatic interpretation the return of the unapproachable American Wagnerian soprano to her legitimate sphere will be the most joy-inspiring and thrilling event fallen to their share in nearly five years. To the devotee of Wagner, Fremstad's embodiments of *Brünnhilde*, *Isolde*, *Sieglinde*, *Kundry* constitute the most exalted manifestations of a sublime art-religion, veritable articles of faith. Her withdrawal assumed for them the proportions of a tragical deprivation and not once during the interim has there been question of diminishing allegiance or the encroachment of obliviousness. On the concert platform the soprano has displayed a surprising recrudescence of vocal facility,

[Continued on page 8]

NEW YORK AGAIN FACES SEASON OF LIVELY OPERATIC RIVALRY

[Continued from page 7]

which, at the time of her last operatic performances, seemed undeniably on a decline. Mme. Fremstad will not, it appears, return to the Metropolitan before the first of the year, when she sings *Kundry* in the New Year's Day matinee of "Parsifal." Thereafter she will be seen as *Isolde*, as *Sieglinde*, perhaps as *Venus*, and greatest of all, as *Brünnhilde* in "Götterdämmerung."

McCormack as "Rodolfo"

Mr. McCormack's operatic work in this city has been limited, except for a performance or two at the Metropolitan, to appearances at the Manhattan in Hammerstein's day. His fairest laurels, of course, he garnered on the concert platform and in the talking machine. He returns to opera on the second night of the season (if present plans hold) as *Rodolfo* in "Bohème."

New faces at the Metropolitan in the most literal sense are—on the distaff side—Florence Easton, May Peterson, Julia Claussen, Helen Kanders, Marie Condé, Ruth Miller and Cecil Arden—all of them native born but Mme. Claussen. The first three singers require no extended introduction to local music-lovers. Miss Easton's delightful work in *opéra comique* with the Society of American Singers last May is a thrice happy memory of vocal charm and dramatic subtlety. Those desirous of pursuing further the trail of reminiscence can conjure up engaging pictures of her *Butterfly* in Henry W. Savage's days of operatic industry. From Germany, before the evil-days of the world battle, came complimentary reports of her *Sieglinde*, her *Elsa*, her *Elizabeth*, all of which she seems likely enough to essay here. Miss Peterson's personal fascination, her voice and her exceptional artistry in the exposition of French music as manifested in recital augur well for her usefulness in opera, a field in which she popularized herself to no small extent in Paris. As for Mme. Claussen, her operatic talents shone through her recital and concert work, which the past two seasons have made familiar in this neighborhood.

Of the remaining young women, Helen Kanders has been heard in various soprano rôles at the opera houses of Brussels and Strasbourg, though neither the Misses Condé and Miller—soprano both—nor Miss Arden, a mezzo-soprano, have undergone foreign experience—a remarkable commentary on the erstwhile policies of the Metropolitan.

The new male singers comprise Hipolito Lazaro, the Spanish tenor; Vincente Ballister, a Spanish baritone; Thomas Chalmers, the young American baritone; Josef Groenen, a Dutch baritone from the Amsterdam Royal Opera and José Mardones, the Spanish bass-baritone, favorably remembered from the visits of Mr. Rabinoff's Boston National Opera Company. Spain is thus liberally represented at the Metropolitan, where Maria Barrientos is still deputed to coloratura duties. Of the tenor Lazaro sensational things are whispered. Had not the "successor to Caruso" catch-word been worked to the limit of its worth and credibility it would probably be exploited anew in the interest of the coming wonder.

Missing Names

For the rest the company remains, but for a few significant changes, as it was last year. Poor Luca Botta, whose name appears in the list of tenors, was carried off by death two weeks ago. It is reasonable to believe that a number of the parts that fell to his share will henceforth go to the American, Paul Althouse. Rumors to the contrary notwithstanding, both Caruso and Geraldine Farrar will be on hand all season. The status of the German artists is secure, despite the vociferations of those suburbanites who write letters to the daily papers. Otto Goritz and Johanna Gadski alone have been dropped, and with excellent reason. If even one quarter of the offense charged against the former is true, he has entirely forfeited the right to American hospitality. And whatever may have been the political aspects of Mme. Gadski's case, there remains the highly important artistic consideration that her voice has of recent years given every indication of decline. Other German or Austrian singers who have hitherto taken the delicacy of their po-

sition sufficiently into account to behave judiciously and who are, therefore, privileged to appear without molestation at the Metropolitan include Mmes. Hempel, Matzenauer, Ober, Kurt, Mattfeld and Messrs. Sembach, Weil and Braun. Mr. Reiss, it should incidentally be noted, is a full-fledged naturalized American.

Two New Conductors

For the rest the company remains as it was. There are changes in the conductors' division, however. Mr. Polacco, whose gifts made him in many instances the peer of Toscanini, is gone and his labors have been divided between Roberto Moranzoni and Pierre Monteux. Both are known in this city. Mr. Moranzoni impressed us by his dramatic feeling and intense, dynamic methods on both visits of the Boston National Company. Mr. Monteux conducted the second season of the Diaghileff Ballet and this past summer's Civic Orchestra Concerts at St. Nicholas Rink. If his exploits as a symphonic conductor failed to arouse in some discerning quarters the extremes of enthusiasm they did in others it is not amiss to recall that operatic and symphonic work are in many respects radically different and that the French director's talents in the first-named field may signify far more than they did in the second. Mr. Bodanzky remains in charge of the German repertoire. Richard Ordynski, who staged the "Canterbury Pilgrims," is now chief stage manager, though for some special productions, as well as for ballet master, Adolf Bolm, of the Russian Ballet, has been secured.

Interesting Novelties

On the whole, the additions to the Metropolitan's repertoire, both in the way of novelties and revivals, show an improvement over last year. Doubtless grumblings will be heard in some quarters, laments over this or that omission and elaborate enumerations of operas, old and new, in demonstration of what could be done, but is not. Yet the catalogue of prospects, if not cheering in every particular, is in the main so. The dates of the various novelties and revivals are not suggested. The war and its attendant effusion of patriotism has resulted in the significant announcement of two American works in place of the customary one. "Shanewis" or "The Robin Woman," a one-act opera by Charles Wakefield Cadman, the libretto by Nelle Richmond Eberhardt, stands first in order of announcement. If the work possesses any of the qualities of Mr. Cadman's songs it will prove the first truly popular American production made by the Metropolitan. The other native contribution, a pantomime-ballet descriptive of life in old New Orleans and called "The Dance of the Place Congo" is the work of that splendid musician and distinctively American artist, Henry F. Gilbert.

Only one Italian novelty, Mascagni's operatic adaptation of Ouida's novel "Two Little Wooden Shoes" entitled "Lodoletta," is promised for this year. Mascagni's operas outside of "Cavalleria" have invariably shown themselves dubious investments for a manager. It will be interesting to see whether the composer of the first half of the double-bill has succeeded again in striking that vein of melody he so successfully lost after writing his only famous work. France contributes a spectacular thing in five acts called "Marouf," based on the Arabian Nights. Henri Rabaud, the composer and a conductor of some eminence in Paris is known here by a symphony, given by Walter Damrosch last season, and a tone poem "La Procession Nocturne," works written in a musicianly and very Wagnerian vein. "Marouf" appears to have been received enthusiastically in Paris and elsewhere. Another work utilizing a French text, but the product of a Russian is Rimsky-Korsakoff's "Le Coq d'Or," a fantastic "pantomime-opera," which will be given in as close accord as possible with its distinctive national spirit, since Adolf Bolm will stage it.

A New Work in German

The war will not prevent the production of a new work in German. This "opera" constitutes a curious paradox being the creation of a master who never wrote an opera, though his genius manifested itself in every other musical form except chamber music. Liszt's wonder-

fully moving and beautiful oratorio "St. Elizabeth" has more than once been transferred to the operatic stage in Europe. Most of it seems sufficiently dramatic in form and feeling to brook the change graciously. The operatic metamorphosis of even highly dramatic oratorios is not unattended by danger, of course (recall the dismal fate of Mendelssohn's "Elijah" when thus translated a few years ago), but Liszt's music is great enough to justify the attempt. The setting of the work is sufficiently related to Wagner's "Tannhäuser" to add interest to it. Mr. Gatti might advisedly, however, in his search for German operas that cost no royalties, investigate such things as Weber's "Oberon"—literally an "opera in English"—Marschner's "Hans Heiling" or "Der Vampyr," Schumann's "Genoveva" or Wagner's "Rienzi."

The revivals for this year are Montemezzi's inexpressibly lovely "Amore dei Tre Re," Bellini's "Puritani" and Donizetti's "Daughter of the Regiment." Concerning the second many will feel dubious, but the prospect of the Donizetti *opéra comique*, one of the most delicious things of its kind in existence, must cheer every lover of the true pearls of Italian music. One rejoices in the mere prospect of the "Tyrolienne" and the "Salut à la France." Poor Glibert can no longer embody the incomparable *Sergeant Sulpice*, but the opera will be more welcome to many of us than even "L'Elisir d'Amore" or "Don Pasquale."

But Bellini and Donizetti will not comprise the only bait to the old-timers. There will be "Faust"—with the whole Walpurgis ballet thrown in for good measure—and Meyerbeer's "Prophet." "Faust," whether one likes it or loathes it, is and remains an institution even if it is not as indispensable to the operatic well-being of mankind as used to be imagined. But newly studied and set in Josef Urban's scenery it should lure the crowd quite as "Carmen" does. Meyerbeer invariably strikes us as a threat rather than a promise to-day, and the "Prophet" is a more direful menace than even the "Huguenots." However, Caruso will probably incarnate *John of Leyden* and much attention, it is understood, will be paid to the skating ballet.

Puccini's comic opera, "La Rondine," despite prognostication and hypotheses, will not be given this year owing, as we are informed, to "difficulties due to the present state of war." No one who has had access to the score of the new work will curse the war for this particular interference.

Except for the elimination of Gluck's "Iphigenia in Tauris," Mozart's "Magic Flute," Strauss's "Rosenkavalier" and Humperdinck's "Hänsel und Gretel" the standard repertoire will not be modified. All of these, except the "Magic Flute" necessitate the payment of royalties to living Germans and hence are discarded in accordance with the principle which has guided the belligerent nations of Europe in the same question. It will go hard to lose Gluck's noble tragedy—in spite of an interpretation that grossly violated its spirit—and the sweetness and light of Mozart will be sincerely missed by true music-lovers. Just why this work is dropped when worthless rubbish like "Madame Sans-Gêne" continues to be represented it is difficult to determine. Rumor makes half-veiled reference to a Christmas performance of Humperdinck's adorable epitome of the child spirit and it is ardently to be hoped that rumor speaks truly.

As Much Wagner as Ever

The idiotic suggestion that Wagner be dropped from the Metropolitan repertoire because of the crimes of the Hohenzollern and the prospective loss of American life in the conflict has been treated by Mr. Gatti with the contempt it deserves. There will be as much Wagner as ever and, with such an artist as Fremstad on hand to assist in its interpretation, it will be greater than ever. It is sincerely to be hoped that her return will make feasible a revival of the needlessly discarded "Tannhäuser." And if we preserve our Wagnerian treasures let it also be hoped that we do as much for Beethoven's "Fidelio," the production of which has been an honor to Mr. Gatti's artistic sense. We note with satisfaction the possibility of an "Orfeo" revival. What a sovereign pity that Louise Homer is not on hand to fill the title rôle!

"Gioconda" and the "Masked Ball" figure in the prospectus. So do "Iris," "Pearl Fishers," "L'Oracolo," "Francesca," "Figaro" and the "Secret of Suzanna." "Lakmé" will tarry yet awhile. And to the "Canterbury Pilgrims" several performances will be consecrated.

Mr. Campanini's Season

The four weeks' season of the Chicago Opera Company at the Lexington Theater (the operatic excellence of which was demonstrated by Max Rabinoff's company last year) begins on January 22. The prospectus is opulent in its promises. Eight new operas, including two by American composers, a number of more or less interesting revivals and several stars of the very first magnitude are among the revelations bespoken. To many the commanding event of the invasion will be the first New York disclosure of the fabled voice and coloratura supremacy of Amelita Galli-Curci, an artist proclaimed from the house-tops as a second Patti and heralded even more extravagantly by musicians of discrimination and judicial poise than was Tetrazzini ten years ago. Other luminaries of the company will be Melba, Marthe Chenal, Genevieve Vix, Giulio Crimi, Charles Dalmorès, Lucien Muratore, Vanni Marcoux, Louis Kreidler, Riccardo Stracciari and Giacomo Rimini. The repertoire will be in French, Italian and English. The American novelties are Henry Hadley's "Azora" and Arthur Nevin's "Daughter of the Forest." Mascagni's "Isabeau," Sylvio Lazzari's "Le Sauteriot," Leroux's "Chemineau," Gounsborg's "Le Vieil Aigle," Erlanger's often scheduled "Aphrodite" and Massenet's posthumous "Cléopâtre" are the remaining novelties. But even the more familiar features of the repertoire are, for the most part, abundantly attractive. Many music-lovers will welcome with eagerness the opportunity to hear after a space of years "Pelléas et Mélisande," "Grisélidis," "Falstaff," "Ernani." Then, too, they can renew their acquaintance with Massenet's "Sapho" and "Don Quichotte" with Fevrier's "Mona Vanna," Gounod's "Romeo et Juliette," Giordano's "Fedora," the "Jewels of the Madonna," "L'Africaine," "Dinorah" and "Crispino e la Comare." German opera, which was represented sporadically in the Chicago Company's doings last year has this year been dropped on account of war prejudices. But as we shall have all the Wagner we need at the Metropolitan New York will not suffer through the silly Chicago decree.

A Season of Opera in English

It will be remembered that the little group of artists, which last fall formed the nucleus of the Society of American Singers gave the first performances of Mozart's "Bastien and Bastienne" and "The Impresario" at the Empire and the Garrick Theaters. When last May the organization began its career on a more substantial basis of support and with a more considerable membership the Lyceum Theater served as the scene of the two weeks' season. Just where the inimitable company will be housed this year, or when the season will be given has yet to be exactly determined. At the present writing Mr. Reiss has decided nothing more definitely than to give his performances some time in the spring. There is a likelihood, however, of the season's extension from two to six weeks.

A number of delightful additions will be made this year to the Society's repertoire. Supplementing the two Mozart operas, Pergolesi's "Serva Padrona," Gounod's "Mock Doctor" and Donizetti's "Night Bell" will be Mozart's "Seraglio," Rossini's "Il Signor Bruschino" (for which the gifted Sigmund Spaeth will provide an English version), Offenbach's "Mariage aux Lanternes," Bach's dramatized cantata "Phoebus and Pan," Anselm Goetzl's new opera based on Molière's "Précieuses Ridicules," and perhaps several others. The Society will likewise give significant encouragement to American effort by producing the opera winning the \$1,000 Hinshaw Opera Prize.

With a view to assisting native singers who find difficulty in obtaining hearings the Society will hold auditions this month, for the purpose of selecting new

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NEW YORK AGAIN FACES SEASON OF LIVELY OPERATIC RIVALRY



NEW FACES TO BE SEEN ON THE METROPOLITAN STAGE THIS SEASON

No. 1—Mme. Olive Fremstad (Photo © Mishkin); No. 2—Marie Condé, soprano; No. 3—Thomas Chalmers, baritone (Photo © Mishkin); No. 4—Ceall Arden, soprano (Photo © Mishkin); No. 5—John McCormack (© Mishkin); No. 6—May Peterson, soprano (Photo by Ira L. Hill Studios); No. 7—Roberto Moranzoni, conductor (© Mishkin); No. 8—Ruth Miller, soprano (Mishkin Photo); No. 9—Florence Easton, soprano; No. 10—Helen Kanders, soprano; No. 11—José Mardones, in "Faust," (Mishkin Photo); No. 12—Pierre Monteux (© Mishkin); No. 13—Hipolito Lazaro, tenor in "Rigoletto"; No. 14—Vincente Ballister, baritone; No. 15—Julia Claussen, contralto

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singers to add to its ranks. The officers of the organization are: Albert Reiss, president and artistic director; William

Wade Hinshaw, business manager; David Bispham, vice-president; Herbert Witherspoon, secretary and treasurer. On the board of directors are George Hamlin and Mr. Hinshaw. The vocal mem-

bers of the company are Messrs. Reiss, Bispham, Hamlin, Hennes, Chalmers, Formes, Diaz, Burgh Staller; and Mes. Garrison, Gates, Easton, MacLennan, Macbeth, Van Essen, Howard, Patterson,

Robeson and Belucci. The conductors are Messrs. Bodanzky, Sam Franko, Paul Eisler and Giuseppe Bamboscheck. Jacques Coini is in charge of the stage direction.

COMMUNITY MASQUE FOR CHRISTMAS TIME

Percy MacKaye and Arthur Farwell Collaborate on Pageant for the Camps

The names of Percy MacKaye and Arthur Farwell have become linked in the minds of those who saw and heard the great production of "Caliban." They are destined to become still more closely "identified through their new community masque for Christmas time, "The Evergreen Tree," now being published, which, it is expected, will be given this year by many communities that are seeking some song festival appropriate to Christmas week in a time of war.

"The Evergreen Tree" is a radical departure from the traditional masque. In this production the music dominates—

instead of being incidental—so that it is the action and spoken word which take secondary place. The thought in the minds of Messrs. MacKaye and Farwell has been to devise a form of celebration which will be practical from a community singing standpoint and which by its theme and treatment is especially adapted for use in army camps. The central character is disclosed as no other than the Santa Claus of childhood, and the dramatic narrative emphasizes the vital child-spirit of humanity and its power to overcome the opposing forces of hatred and autocratic might. The "evergreen tree" is the center around which the action of the pageant unfolds. The processions which are introduced give scope for the participation of any practicable number of characters. The action, being planned for two stages, re-

quires the seating of an audience in the center of the auditorium and around them the processions pass during the action of the masque. Two massed choruses, one at either end, give opportunity for especially fine contrasts and for antiphonal singing. Mr. Farwell's music is modern, almost ultra-modern in structure, yet the deft touch of the true musician is shown in the way that familiar Christmas carols and hymns are woven into the fabric of the great choruses, which rise—especially the chorus of the Herod forces—to magnificent climaxes.

It has been the thought of both author and composer to present in "The Evergreen Tree" a festival peculiarly adaptable from the community standpoint and one that will have the democratic value of bringing together all the people of a city or the divergent elements of an army camp into the interpretation of the Christmas theme.

Mr. MacKaye's familiarity with the technique of the stage, combined with Mr. Farwell's knowledge of the requirements of mass singing, should combine to make "The Evergreen Tree" a solu-

tion of the problem which is facing many cities—a form of celebration which will unite the people of the city and the men of the training camps in an appropriate observation of Yuletide in this year, when the opposing forces of liberty and those of autocratic might need to be emphasized and understood. M. S.

Mr. Woodruff Begins Work with Jersey City Choruses

JERSEY CITY, Oct. 15.—The two large and enthusiastic choirs which study in Jersey City under the leadership of Arthur D. Woodruff are ready for their fall work. The Woman's Choral Society lately started with 100 trained voices, and mapped out two invitation concerts for the year. The first will take place early in the new year and the second will follow the custom of previous seasons and be held in the late spring. The choir members have plans to aid in the series of free municipal concerts.

ONE HUNDRED CITIES IN BOSTON OPERA'S ITINERARY

Max Rabinoff Assembles Another Company for the Presentation of Operatic Favorites—Japanese and Yucatan Prima Donnas a Feature—Promise of High Standard of Productions

AMONG the great operatic organizations of America to give performances throughout the entire country, the Boston Grand Opera Company early in November begins its third transcontinental tour. One hundred cities in the United States and Canada are included in the itinerary, approximately three-fourths of these cities having been visited before by this company. The repertoire numbers such important works as "Rigoletto," "Madama Butterfly," "The Tales of Hoffmann," "Lucia di Lammermoor" and "Cavalleria Rusticana." The splendid scenery of the Boston Opera House painted by Joseph Urban will be utilized and the principals, chorus and orchestra will be represented largely by those heretofore engaged. In every detail it is promised that the productions will equal in character those made memorable in the past through the direction of Max Rabinoff, impresario of the company.

Tamaki Miura, the celebrated Japanese prima donna, whose *Madama Butterfly* has created a new vogue for the Puccini opera, is a conspicuous figure in the company. Riccardo Martin, the American tenor, will be heard in leading rôles, as will also George Baklanoff, the noted Russian baritone. The latter was badly wounded in the fighting around Garnapol early in the war and was permitted by his government to continue his musical career. Graham Marr, the American baritone, is one of the popular artists re-engaged for this season. Other prominent ones to participate again are the sopranos, Sarame Reynolds and Bianca Saroya; the mezzo-soprano, Fély Clement; the baritone, Giorgio Puliti, and the basses, Paolo Ananian and Virgilio Lazari. Two eminent conductors, Agide Jacchia and Adolph Schmid, will appear at their accustomed posts, the former having presided at the notable Boston Symphony concerts during the Summer in Boston. Mr. Schmid is distinguished for his long tenure at Covent Garden and

Prominent Figures in the Boston Grand Opera Company. No. 1—Max Rabinoff, Impresario; No. 2—Tamaki Miura, the Japanese Soprano (Photo © Mishkin); No. 3—Ada Navarrete, Coloratura from Yucatan (© Mishkin); No. 4—Graham Marr, American Baritone; No. 5—Sarame Reynolds, Dramatic Soprano; No. 6—George Baklanoff, the Russian Baritone; No. 7—Riccardo Martin, the American Tenor (© Mishkin)

His Majesty's Theater, London. Luigi Albertieri, brought here by Hammerstein, is stage director. He has served in this capacity in the Metropolitan, Manhattan, Chicago and Boston companies. Joseph Littau is assistant conductor and chorus master.

Great interest is attached to the coming of Ada Navarrete, the coloratura soprano from Yucatan, who, like Miura, is the first of her race to have achieved distinction in the music field of America. Señorita Navarrete, after touring three years at the head of her own company in Mexico, was heard by Mr. Rabinoff and promptly engaged. She possesses one of the most remarkable voices re-

vealed in many seasons, to which is added the interesting fact that she is of Maya Indian origin.

Auguste Bouilliez, former leading baritone of the Théâtre-Royal de la Monnaie, Brussels, who sang a few performances last year, will join the tour. In Belgium he was the frequent recipient of congratulations from King Albert. During the early stage of the German invasion Bouilliez's estates in Brussels and Moos, and a large automobile factory which he owned, were totally destroyed. Bouilliez, after two attempts, escaped through the German lines and took passage to England, where he filled numerous concert engagements prior to sailing for America.

Mme. Irene Pavloska, the Polish-Canadian mezzo-soprano, is a valuable addition to the organization. During her recent engagement with the Chicago Opera Company she won new distinction by her able singing of the rôles of *Musetta* and *Suzuki*, in the same casts, respectively, with Melba and Farrar.

Much is expected of the young American tenor, Ernest Davis, the possessor of

a powerful lyric voice. He has already been heard as *Rhadames*, *Samson*, *Turiddu* and *Manfredo* in many cities. His future is heralded as without rival among the younger generation of tenors. Barbara Maurel, the French mezzo-soprano, is another valuable acquisition. She was prevented by the war from filing important operatic engagements abroad. Queena Scinathino, a Sembrich star pupil, possesses a brilliant lyric-coloratura voice which will be heard in leading rôles. The tenor, Ernesto Giaccone, gained laurels with the old Henry Russell San Carlo company and at the Boston Opera House. Eduardo Le Jarazu, a Spanish baritone of recent South American successes, completes the list of artists who will appear for the first time with the Boston company. Max Hirsch continues his long and valuable association as company manager, and the familiar names of Harry W. Bell and Frank J. Kintzing, advance representatives, appear with the organization. George C. Turner has been added to Mr. Rabinoff's staff as press representative.

Popular Opera in Demand, Declares Fortune Gallo

IN spite the fact that the United States has entered the war, according to Fortune Gallo, impresario of the San Carlo Opera Company, this will prove the greatest season for music in the history of America. Booked for thirty-three weeks Mr. Gallo looks forward to his most prosperous season. His three weeks' stay in New York proved that the people of this city were more inclined towards opera than ever before, and that good music would be patronized no matter what season of the year it happened to be. Reports from the Canadian papers, where the San Carlo singers are now holding forth, state that every performance in Montreal and Quebec has been sold out. On several occasions as high as \$10 a seat was offered. Emanuel Salazar, the Spanish tenor, who was so well liked in New York, has become a wonderful favorite, and both press and public have been most enthusiastic over his singing.

Mr. Gallo is continually strengthening his company and is preparing for his season in New York next fall. He still clings to the hope that in the near future there will be many municipal opera houses in this country, and that opera will no longer prove a luxury only enjoyed by the rich. He maintains that the public at large likes opera when properly given, and that grand opera can be given at a price within reach of all. He, at least, is proving it. Before his season closes Mr. Gallo and his company will travel as far west as Seattle. If present business keeps up—and the S. R. O. sign continues to be hung out hours before the curtain rises—he won't come far out of the way in his predic-



Fortune Gallo, Managing Director of the San Carlo Opera Company

tion that this will prove the greatest musical season in the history of the new world.

Creatore Becomes an Operatic Impresario

THE inaugural American tour of the Creatore Grand Opera Company began on Oct. 15. Maestro Creatore himself conducts each performance and the repertoire includes "Carmen," "Trovatore," "Rigoletto," "Martha," "Cavalleria" and "Pagliacci." An efficient orchestra, a chorus, special costumes and scenery and electrical features are promised by the management.

The singers include Marguerite Beriza, Regina Vicarino, Margaret George, Pina Garavelli, Edith Alverdt, Tilda

Deighton, Morgan Kingston, Ralph Errelle, Romeo Boscacci, Silvio Garavelli, Francesco Marino, Giuseppe Interrante, Roberto Viglione and Alfredo Kaufman.

Important centers in Canada will be visited, for it has been affirmed that the name Creatore is as popular in the Dominion as in the United States. The entire tour is under the general management of Frank Gerth, who for years has successfully been associated with Maestro Creatore in this capacity. All departments of the organization are thoroughly systematized, each one having an able lieutenant. The transportation alone is an important consideration, scenery and costumes constituting three carloads.

Oct. 3 in Tacoma, Wash. The day before his departure from New York he closed negotiations with Mary Garden for several guest performances of "Thais" and other French operas with the Bracale Opera Company for Havana. Alice Gentle, the American operatic soprano, has also been booked by him for the Bracale company.

Art Publication Society's Eastern Manager Opens Philadelphia Offices

PHILADELPHIA, Oct. 11.—P. D. Cone, Eastern manager of the Art Publication Society of St. Louis, has located his new offices in the Witherspoon Building, this city. Mr. Cone has under consideration a move to create a "Progressive Series Music Teachers' Association" in this vicinity. M. B. S.

BAGAROZY OFF TO MEXICO

Manager of New York Lyric Bureau to Hear Opera Company He Organized

Anthony Bagarozzy, manager of the Lyric Bureau, New York, left the city on Oct. 6 for Mexico City, where he will spend a vacation after his arduous work of the last few months. During this time he organized the opera company now giving performances in Mexico City and he will enjoy the fruits of his labor in witnessing the opera there while on his vacation.

Mr. Bagarozzy also organized the Scala Opera Company, which, under the management of S. M. Berry and L. E. Behmer, opened its season auspiciously on



Dear MUSICAL AMERICA:

Just at the time when some of us had begun to hope that the discussion with regard to the propriety of giving German opera, indeed, of having any German music even on our concert and recital programs, had been definitely settled and an understanding reached which would appeal to reasonable as well as intelligent people, the fires of race hatred have been started up again by events of a momentous character. In the first place, Secretary Lansing has given out more documentary evidence to prove that Count Bernstorff, the German Ambassador, was the instigator to a far greater extent than originally imagined of all the frightful outrages which have been committed in this country by German sympathizers and agents, and, indeed, that he was the directing mind of it all. This feeling has been augmented by the recent publication of books by reliable authorities showing atrocities committed by German surgeons on wounded French and English prisoners.

But it has all been as nothing to the sensation created by Henry Morgenthau, a man of the highest distinction and our former Ambassador to Turkey. In an article in the *New York World* of Sunday last he has shown, on the authority of the German ambassador at Constantinople, that at a conference held in Berlin in July, 1914, between the Emperor and his leading statesmen, soldiers and financiers, war had been decided on, but was postponed two weeks to enable the financiers to arrange their loans and raid the markets of the world. In the preceding May, it seems, the Emperor of Austria had said that conflict was inevitable. These statements rest, therefore, not alone on Mr. Morgenthau's authority but on that of one of the most prominent German statesmen. Their importance lies in the fact that it shows not alone that Germany had been preparing for hostilities for a generation, but that she was waiting for an opportunity, which came through the assassination by the Serbians of the German Crown Prince.

Mr. Morgenthau further shows that in every relation of human life in Germany, whether political, industrial, commercial, social, even in the musical world, everything had been ordered, planned, financed for years past, even, with a view to the effort to obtain world dominion. If it were possible to add to the power of this revelation, it lies in the disclosure that part of this scheme for world dominion included an attack on the United States in order to get an indemnity which had been set at \$50,000,000,000, and that the visit some years ago of Prince Henry, the Emperor's brother, at the time the Emperor's yacht was christened, was not a friendly act but designed to set on foot a nation-wide organization of German sympathizers to work as spies and as trouble-makers, all in the interest of the great scheme.

Finally, the importance of Mr. Morgenthau's declaration lies in the fact that it upholds President Wilson's recent declaration that there can be no peace in the world till Prussian militarism and the autocratic government which maintains it are overthrown. This means that the war must go on, as I have always declared it would, for some time to come.

Now arises the natural question to all those interested in the musical world: What will be the effect upon their activities? How will the great army of singers, players, music teachers, be affected? So far we can say that following a period of hesitation which began when a state of war was declared to exist between this country and Germany, there was an immediate revival—so much so that the coming season, as I have told you before, holds out prospects of being the most successful this country has ever had. No doubt this is based upon the experience that in times of stress and struggle people naturally turn to music as a relief from their cares and sorrows, and also as an inspiration to those who are engaged in the actual conflict.

One further point of interest in Mr. Morgenthau's drastic exposure of the conditions preceding the war is that it was undoubtedly forced upon the German people to meet the growing discontent with the tremendous burden thrown upon them by the ever-increasing military and naval armaments, and also to offset the tremendous increase in the socialistic spirit and the demands the socialists were making.

In a sense, therefore, history repeats itself, for it was the urgent need to offset revolution in France in 1870 against the rule of Napoleon III. that Bismarck was able so quickly and easily to plunge France into war.

Incidentally, as minor issues in the controversy which is still raging about German musicians, Max Smith in the *New York American* rather bewails the elimination of Otto Goritz from the roster of the Metropolitan company, on the ground that "he is not only an artist of exceptional ability but a kind-hearted, jovial, and lovable man," and that if he was betrayed into injudicious remarks or into singing some verses about the sinking of the "Lusitania," that could be condoned and, indeed, forgotten, because of his artistic capacity and his amiable nature.

And against his plea for Mr. Goritz, let me quote something from a letter that I received recently from a mother whose two sons are in France, and possibly already on the firing line. She is a woman of position, who has for years been a subscriber to the *Opera House*. In her letter she says:

"With all due deference to the broad-minded view you have taken on the subject of the propriety of giving German opera with German singers, and also giving full weight to the claim that the great masters, like Wagner, Beethoven and others, should not be included as representing German ambition and German thought to-day and so should be eliminated wholly from any resentment we may feel on account of the world war into which we have now been plunged, it is impossible to conceal the fact, if I and others who are in the same position are to be honest with ourselves, that we cannot listen to anything which suggests the horror that we mothers now face. It is, therefore, not because we are driven by a senseless hatred against German music because the Germans have brought this awful thing upon us, but because the very word 'German' conjures up in our minds a situation which is intolerable, particularly in view of the fact that when we go to the opera we do so for enjoyment, for recreation, to be taken out of the cares of our daily life and transported into another and more spiritual world. How can this be effected under the existing conditions, especially as we cannot dissociate the characters in the German operas from those who represent them? How can I, for instance, if I go to hear 'The Magic Flute,' dissociate the character in the opera sufficiently to forget Goritz, the man who exulted in that awful catastrophe, the sinking of the 'Lusitania'?"

This mother, I believe, voices the sentiments of thousands of others. This is shown in the report that in the municipal lectures, which included some which were to be devoted to the exploitation by Mr. Hubbard of certain of the Wagner operas, the feeling expressed has been so strong that it has been decided to change these lectures for ones on operas by Puccini, Debussy and other Italian and French composers. That such a feeling exists is to be deeply regretted. But that it does exist is undoubted. And can you blame those who are about, perhaps, to lose those who are dear to them and who have been suddenly taken from them, that they feel as they do?

Besides the columns devoted to the war in the press every day, there are now the columns devoted to politics and the *Liberty Loan*. So far as New Yorkers are concerned, the political sit-

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 96



Anna Case, soprano of the Metropolitan Opera Co.—Gave her annual New York recital in Carnegie Hall on Sunday

uation centers about the election for the Mayoralty. There is the usual recrimination between the various candidates, and the usual claims made by the supporters of each to the electorate. Much of the discussion, except, perhaps, that relating to the question whether the Gary system is better in the public schools or a reversal to the old method, has little interest for those engaged in the musical world and in the musical industries. But there is one phase where politics and music distinctly meet, and to which you have already made reference editorially.

Among the various claims put forward by the supporters of Mayor Mitchel why he and his administration should be kept in power, is the one which refers to "music for the people." Here the claim is made that during Mayor Mitchel's incumbency there has been more and better music for the people, as contrasted with what was given under so-called Tammany rule.

It will be regretted that this claim has been made, especially by those who will be willing to admit that in many regards Mayor Mitchel's administration has been forceful, honest, capable, notably with regard to the police, fire and other departments.

It is quite true that there has been a great deal more music and a great deal better music for the people, particularly during the last two summers. But for this we cannot thank Mayor Mitchel or his Controller, Mr. Prendergast. When the question came up for an appropriation for music for the masses, especially in the parks in the summer, they steadfastly set their faces against it and, indeed, when the need for economy became apparent, although the taxes have, incidentally, been enormously increased, due, as some claim, to wastefulness, due, as others insist, to the increasing needs of the city, what happened? Why, the miserable appro-

priation of \$60,000 a year for music for the people was cut to \$17,000. In other words, the appropriation was practically eliminated.

Now if Mayor Mitchel and Mr. Prendergast really believe that the expenditure for music, modest as it was, was unnecessary, I will not dispute their good faith when they practically eliminated it. But when they, and certainly their supporters and the managers of their campaign, insist that the increasing amount of good music the people had was due to them, then I raise my voice in protest.

If, during the last summer, the people had good music; if the Community Chorus sang; if between sixty and seventy thousand people came to witness and enjoy the great Song and Light Festival in the park, of which too much cannot be said in praise, was it due to Mayor Mitchel and his Controller? Indeed not! It was due principally to the public spirit and generosity of William Kirkpatrick Brice, son of the late Senator Brice of Ohio, supported by Mrs. Schirmer, Kitty Cheatham, and others. Indeed, I believe that Mr. Rockefeller subscribed a thousand dollars, for the expenses were heavy—involving something like \$40,000 for that festival and the other activities of the Chorus.

If the people had some splendid music, given by the Civic Orchestra (which many believe from its title was part and parcel of the municipal aid given to music) it was not due to Mayor Mitchel and his Controller, but to the public spirit of Otto H. Kahn, Chairman of the Board of Directors of the Metropolitan.

If on Sunday afternoons the people heard a fine orchestra, under the direction of the veteran Kaltenborn, it was not due to Mayor Mitchel and his Controller, but to the generosity and good feeling of Mr. Naumberg, one of the most public-spirited citizens we have.

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MEPHISTO'S MUSINGS

[Continued from page 11]

If there was splendid music given from time to time in Madison Square Garden, it was not due to Mayor Mitchel and his Controller, but to other public-spirited citizens who stood behind the enterprise and met the serious deficit entailed in giving such music at popular prices.

To make the claim, therefore, that under the Mitchel administration a generous spirit has been shown towards music, is to fly in the face of the facts.

* * *

You have no idea how not only the Community Chorus movement has swept the country but how singing is taking hold of the men in the camps. As an example of the Community Chorus movement, let me tell you that a great patriotic demonstration was held last Saturday in Fairmount Park, Philadelphia, where more than a hundred thousand men, women and children assembled for a Song and Flag Festival under the auspices of the Community Singing Association and the Chamber of Commerce. There were nearly twenty thousand school children in that wonderful body which sang patriotic songs and then witnessed an exhibition of a squadron of aeroplanes and drills by soldiers and marines.

Another incident, one of many that have come to my notice, is the splendid work being done by Arthur Nevin, musician and composer, who gave up his membership in the faculty of the School of Fine Arts at the University of Kansas to direct the music at Camp Grant in Illinois, where he will have forty thousand men whom he will teach how to sing on the way to victory. When Nevin was asked how he could get a chorus of forty thousand going, he said:

"That's simple enough. They will be divided into groups, and when the groups are ready they will be brought together."

Remember, General Bell said not long ago that "the singing man is a fighting man!" And that is why all our men are learning to sing, if only to show that they go into battle inspired with the consciousness that they are not animated by hate, nor are they driven like sheep to the slaughter, but are marching, as free men should, to make democracy safe for the world.

* * *

By the bye, in connection with the training of the soldiers to sing, there has been considerable discussion in the press with regard to the necessity of establishing a training center for band leaders of the army and navy. Here Frank Damrosch, director of the Institute of Musical Art, recently contributed a very interesting letter to the New York Sun, in which he stated that the institute had been training band masters for the United States, under the auspices of the War Department, for the past seven years, and had been doing so largely by means of free scholarships. And while, as Mr. Damrosch said, it is to be hoped that ultimately the Government will find it desirable to establish its own school for the training of band musicians and band leaders, still, until that plan has been carried out, the Institute of Musical Art is ready to aid the Government to the utmost of its ability in preparing competent band soldiers, and surely for that should receive the credit that is due it.

* * *

There is further evidence that the musical season has opened. That is, so far as the daily newspapers in New York know. Practically, there has never been any cessation to the musical activities of the country, as your own columns have shown, even during the heated term. But, so far as the New York newspapers are concerned, and particularly their critics, music disappears from that part of the globe occupied by the United States and only reappears when they resume their writing.

You remember I told you some time ago that there had been reports that Mr. Krehbiel, of the *Tribune*, was in poor health, which I regretted, for we should be sorry to lose him. Then, too, there had been reports that Mr. Henderson, of the *Sun*, was not in good condition. However, both veterans have just given evidence that they are not only on the job, but with their accustomed vigor and virulence.

Krehbiel last Sunday, in discussing new productions by Americans which are scheduled for the coming season at the Metropolitan in New York and by the Chicago Opera Company, under Campanini, referred to Henry Hadley as a

man "who sees his name on American programs oftener than all other American composers put together (though, like King Gama, we can't tell why)." Why should Krehbiel, in passing by Hadley, go out of his way to deal him a smack on the jaw? Is it not apt to provoke the suspicion that he is prejudiced?

Henderson, of the *Sun*, in reviewing James Huneker's new book, "Unicorns," alludes to that distinguished writer and critic as "the inimitable James, the James of the omnivorous memory, the James of the nimble wit that varnishes with cheering shimmer the solid ground of heavy erudition, the agile James, who skips like a young lamb (he's an old goat!) from one to the other of his blessed Seven Arts as though he were a Roman pedagogue of the Augustan Age or a Rosina Galli of to-day."

Bully! say I. Especially as Jim can stand it. But with all the comparisons that have been made about dear Jim, this is the first time that I have heard him compared to the emblem which the brewers put out every spring to advertise their Bock beer.

* * *

Helen Stanley is a handsome young American singer who has won much favor with the public and has already progressed to such an eminent position in the musical world that great organizations like the Philharmonic and others are glad to engage her for their concerts. In a recent interview, however, the lady deplored the fact that she could not sing more American songs. "If," said she, "it were only as easy to find good American songs as it is to find good foreign songs, everything would be all right. But alas! It is not."

Henry T. Finck takes the matter up in the New York *Evening Post*, and suggests to Miss Stanley that if she will get the songs of Chadwick, Foote, Fischer, Henry Holden Huss, of Cadman, Kelley, of Harvey, Worthington, of Loomis, Horsemann, Laforge, and let me add of Kramer, and a long list of others, she would find an embarrassment of riches.

Now let me contrast Miss Stanley's attitude to the American composer with that of distinguished foreign singers who I think hold an even higher position than she does. I refer to Miss Culp and some others. These foreign singers, even before the war came up, so that had no influence, have again and again declared that they found a wonderful wealth among American songs, and particularly ballads. And so one foreign singer after another has been putting on his or her programs songs by Americans, and with marked success.

Curious, isn't it, that the foreign singers of highest distinction should find plenty of beautiful songs by American composers, while a young American singer, who has not yet reached their position in the musical world, can, alas, as she says, not find any songs of sufficient musical value for her to sing them?

However, if Miss Stanley receives some criticism which she may not like, she can console herself. For has she not recently married the wealthy veteran of the managerial world, Mr. London Charlton, who no doubt will be able to secure her all the engagements she may desire, even if she cannot find any American songs which she considers worth while to sing.

* * *

Ignace J. Paderewski, having devoted himself to raising money to relieve his brother Poles, whose tragedy is as great as that which has befallen the Belgians, has just started a campaign to recruit the Poles in the United States for a Polish army which is now training in France. The great virtuoso's campaign has been endorsed by the War Department.

In his appeal to the Poles he says that it is well to start this movement on the centennial of the death of Kosciuszko, the Polish hero who fought so valiantly when this country was struggling to free itself.

The particular point made by Mr. Paderewski is that this Polish Army is not needed for France, but to help Poland. It is all, no doubt, directed to bring to a realization the dreams of the Poles that their country may be reconstituted and they be a free people.

* * *

If the war has its sorrows and its horrors, it has also its comedy side, of which the following story may be an illustration.

Down at Coney Island, in the place where you can enjoy yourself on the Rocky Road to Dublin or refresh yourself with hot dog and pretzels, there is a large caravansary much frequented by family parties, and particularly in the evening, during the summer, by young

people, shop girls and others, who have an opportunity to dance and have a "good time," under particularly nice conditions, for the management of the caravansary prides itself on the decorum which is always observed. Incidentally, upstairs you can have an excellent meal, well-cooked, at fair prices.

The music is provided by an unusually good orchestra, presided over by "the Baron." Now the Baron is as distinctive a feature in the German style as Creator is a distinctive feature in the Italian style. Their only point of agreement, perhaps, is that both wear very long, black hair, though the Baron, who is indeed a handsome man, just over the thirties, distinguishes himself from his Italian confrere by always wearing a flower in his buttonhole.

Now the Baron, à la Strauss, leads his orchestra on the violin, and by his gracious and graceful movements has won the hearts of many susceptible ladies, among whom was, it is said, the widow of a certain lucky speculator who was much in the limelight of the press some years ago and who went out to another sphere accompanied by the tears and good wishes of an army of

female devotees who had profited by his bounty.

The widow, though no longer forty, saw in the Baron the very acme of all her soul hungered for in the way of a manly protector, allied to musical powers of no uncommon kind. And this is where the trouble began.

It was a case, for a time, of two hearts beating as one. But, as the Baron was chained to his duties in the caravansary and the widow had serious responsibilities in the way of real estate on the Pacific coast, they were separated. In order to be able to communicate a code was invented. Suddenly, the Secret Service heard that the Baron was receiving code messages from an unknown correspondent in California. Here was another German plot, evidently! Probably a German army was being prepared to descend on the California coast by aeroplanes or submarines. So the Baron was suddenly called to account and forced to produce the incriminating telegrams and decode them. When he did, the story goes that he did not blush half as much as the sleuths of the Secret Service did, says Your

MEPHISTO.

Anna Case Triumphs in Carnegie Hall Recital

Anna Case, Soprano. Recital, Carnegie Hall, Afternoon, Oct. 14. Accompanist, Charles Gilbert Spross. The Program:

"Separazione," Old Folk Song, arranged by Sgambati; "Lithuanian Song," Chopin; Cavatina from "Der Freischütz," Weber; "Noël," Augusta Holmès; "I feel thy breath blow 'round me," Rubinstein; "Vieille chanson," Bizet; "Angelus," Mme. Ohlstrom-Renard; "Sérénade française," Leoncavallo; "Nacht und Träume," Schubert; "Die Rose, die Lilie," Schumann; "Skogen sover" (The Wood Sleeps), Hugo Alven; "Killebukken" (The Lambkin), Halfdan Kjerulf; "Dans rote felen," August Soderman; "Remembrance," MacFarlane; "Dawn" (first time), Pearl G. Curran; "Hindu Slumber Song," Harriet Ware; "Summer-time," Ward-Stephens.

Anna Case must be numbered among the most popular recitalists to-day. Probably she will be second to none in favor before another five years have passed over her head. At least there are indications that point that way. Personal allurements less conquering than hers have carried to victory more than one gentle creature in days not too remote for recollection. Likewise, artistic resources much less pronounced and appealing. Both Miss Case's communicative charms and her art have developed beyond semblance of their former state, and the public yearns toward her as never in the humbler process of her early operatic career. Last Sunday she basked in glory. Perfidious devotees crowded Carnegie Hall and it took the whole force of ushers to bear down the aisles such offerings of variegated blooms as made the beholder wonder whether the cost of things could really be as bad as generally painted. With gracious compliance the singer yielded many encores.

It was pointed out in these columns last season that the concert platform rather than the operatic stage is Miss Case's legitimate dominion. The present recital served only to intensify this impression. In the interpretation and delivery of certain aspects of lyric song she assuredly affords the rarest kind of pleasure—a satisfaction far surpassing that which she inspires in the operatic environment. She has grown temperamentally in the past year, moreover, and sings better than ever. The voice gives evidence of more successful equalization than before. Surer control of the high tones has gone far to remedy the thinness, stridency and forced emission noted in the past, and in only a few passing instances was a slight change of quality noticed in this register. The whole organ seems, indeed, to have gained in strength and warmth, in lovely individuality of timbre and amenability to deeper, more searching expression, though Miss Case's emotional range has always had its limits.

It was in the songs of sustained lyrical flow in the first half of the program that her most entrancing work was accomplished and this in spite of an occasional inclination to sing sharp. We may expect to hear few examples of

pure singing more beautiful this winter than Miss Case's delivery of the cavatina "Und ob die Wolke sie verhülle" from the "Freischütz"—a performance remarkable not only in its tonal purity, sustained legato, phrasing and style, but in the movingly emotional note it sounded. She gave the number in English, though probably not as a precautionary measure, since she afterwards sang Schubert's "Nacht und Träume" and Schumann's "Die Rose, die Lilie" in German, which neither caused the roof of Carnegie Hall to collapse nor fired the audience to frenzies of patriotic wrath. Neither of these lyrics was as happily conceived and presented, however, as the Weber air. One missed in the first depth of emotional conviction, beautifully as she sang it, and in the second something of the indispensable ease of volatile utterance.

Miss Case was happy in the French songs of Holmès and Bizet and even more so in the Scandinavian songs, of which she apprehends most charmingly the animation, humor and distinctive spirit. Her singing of Alfvén's interesting "Skogen sover" suggested with what excellent effect she could interpret some of the greater and less familiar lyrics of Grieg. One of the greatest ovations of the afternoon greeted a simple but musically ingratiating "Angelus" by her teacher, Mme. Ohlstrom-Renard, into which the soprano threw herself with fervor and which unquestionably deserved a repetition it did not receive.

It is something of a pity that an artist of Miss Case's gifts and sincerity should feel herself impelled to those movements, poses and graces of theatrical by-play with which last Sunday she carried out several of her songs. Such displays are always in questionable taste and detract from the sense of artistic propriety. The inference is not so much of irrepressible temperament as of a want of becoming control thereof and an errant notion of the fitness of things.

Charles Gilbert Spross rendered unto the singer support of his habitual superlative kind. H. F. P.

HELEN WEILLER HEARD

Contralto Sings in Brooklyn "Stabat Mater"—Miss Marshall Scores

Helen Weiller, contralto, was heard to advantage in Rossini's "Stabat Mater" on Sunday afternoon, Oct. 14, at St. James's Episcopal Church, Brooklyn. Another gifted Brooklyn singer, Winifred Marshall, soprano, was called upon at practically the last moment to substitute for Mrs. May Deerborn Schwab of the Presbyterian Church, Englewood, N. J. Miss Marshall won generous commendation for her artistic singing of the part.

William C. Bridgman, organist and choirmaster of St. James's Episcopal Church, has for the past three years been presenting the leading oratorios at the church on Sunday afternoons. He has trained a large and efficient choir in the church and, supported by subscribers to the performances, engages the services of competent soloists for each of the musical services. The work is worthy and is steadily drawing larger audiences. Last Sunday's performance opened the seventh series of standard oratorios given in this church since September, 1914.

The six oratorios selected for the coming series include Rossini's masterpiece, two of Handel's most famous compositions, Mendelssohn's "Elijah" and Parker's "Hora Novissima."

Crowded Concert Season Will Tax All Available New York Auditoriums

Unprecedented Number of Orchestral, Choral, Chamber Music and Recital Programs Announced for 1917-18—New Chorus Launched—Orchestral Novelties Promised—Many Débutants Will Invite Critical Comment



IN the unprecedented activity of the New York concert season which dawned last week there can probably be offered no more eloquent commentary that the virtual requisition imposed upon a number of the smaller theaters for almost continuous recital service during the winter. For some time past, of course, artists have depended upon such playhouses as were adapted by their dimensions, if not always by their acoustics, to the intimate types of musical entertainment and the Princess, the Comedy, the Cort, the Little Theater and the Harris have been more and more havens of refuge, as it were, for the overflow from Carnegie and Aeolian Halls.

This year those houses and several others are actively preparing to accommodate musicians unavoidably excluded from the two important concert halls of the city. The Princess, indeed, solicits the patronage of such artists and already announces matinées by something like sixteen artists of one concert management. Pianists, violinists, singers, chamber music bodies and even orchestral organizations are advertising their appearance at some of the others. Carnegie Hall gives promise of being worked overtime and Aeolian Hall is booked for occupation even oftener than last year. Manager Clarendon H. Pfeiffer predicts a season surpassing any previous one since the Forty-third Street hall was opened and announces its engagement for practically every afternoon and evening between October and May. Even last season's feverish activities did not quite reach this relentless stage.

A New Hall Needed

Clearly the city has outgrown its present concert quarters and, as theater auditoriums and hotel ballrooms impose certain manifest drawbacks on musical performances, another hall or two of the character and size of old Mendelssohn would be found exceedingly serviceable. There appears no prospect whatsoever of a diminution in the numbers of those disposed to tempt fate annually in a New York concert. Far from intimidating individuals or organizations, our participation in the war seems almost to have spurred them to greater activities. In the face of the present outlook the trepidation prevalent in certain artistic and managerial circles this past

summer seems altogether without reasonable foundation, at least insofar as New York is concerned. Only in a few isolated cases can the dubious conditions appertaining to such a time be said to have exerted any noticeable effect—and, in these instances, the effect, if perceptible, is slight. The prospects of the local concert season afford a remarkable indication of the material solidarity, the sound financial status of the nation. We estimated last fall an outlay totaling some \$2,000,000 in this community for musical pleasures, exclusive of opera. War and its burdens—including the prospective imposition of a tax on tickets—to the contrary notwithstanding, the year 1917-1918 should, by all tokens, be more remunerative.

The Pest of "The Potted Geranium"

We do not purpose to intimate by this that there is not too much music in New York. On the contrary, we believe that the dissemination of the season's profits would be fairer and more equitable were the supply measurably curtailed. The curtailment should begin with those generally earnest, but otherwise errant mediocrities who appear from all points of the compass and, after ineffectual and tragic exhibitions, pass into outer darkness. These people, in spite of an extensively maintained belief otherwise, are ill served by the charitable natures of the music critics in this city. Sound abuse administered to individuals manifestly incapable of matching their pretensions with their abilities might, in the space of a season or two, exercise a wholesome deterrent effect and clear the concert field of some of its grossest encumbrances. This annual passing crop of "potted geraniums" (as Edward MacDowell called the horde of artistic pretenders) will claim its customary fill of attention this season.

But we cannot pause here to enumerate the stock of individual new artists. Nor of the tried and familiar ones, for that matter. A list of that sort would far outrun the space available for any normal chronicle of the city's musical prospects.

Apart from individual effort, however, the metropolis can anticipate an abundance of orchestral, choral and chamber music over and above what it had last season. The totality is formidable. Orchestral series are in several cases enlarged and some new organizations make their appearance. The fourth year of a very stringent embargo on musical

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Kurt Schindler,
Schola Cantorum



Dr. Frank
Damrosch,
Musical Art
Society



Louis Koemmenich,
Mendelssohn Glee,
Philharmonic
Chorus



Arthur D.
Woodruff,
University Glee
Club



Josef Stransky,
Philharmonic
Orchestra



Dr. Walter
Damrosch,
Symphony
Society



Walter Henry
Hall,
Columbia
University
Chorus



Percy Rector
Stephens
Schumann Club



Victor Harris,
St. Cecilia Club

—Photos by Bain News Service

Crowded Concert Season Will Tax All Available New York Auditoriums

[Continued from page 13]

imports even witnesses a forecast of novelties and revivals that seems to preclude any serious danger of a monotonous dependence on the over-exploited. With no definite report of orchestral visits from any place but Boston, music-lovers are assured of copious attention from the New York Philharmonic and New York Symphony to say nothing of several other bodies less conspicuous. It is to be noted here that in the case of no leading orchestra, chamber music body or chorus did the operation of the draft or other military contingencies make inroads threatening the existence of the organization. Several individual losses in the orchestral ranks, though highly regrettable, have not been found beyond the bounds of remedy.

The Philharmonic Season

The New York Philharmonic, which begins its seventh season under the conductorship of Josef Stransky in Carnegie Hall on Oct. 25, plays twelve Thursday night and sixteen Friday afternoon concerts, twelve Sunday afternoons and four Saturday nights, according to last year's plan. Mr. Stransky's program features enlist the interest of music-lovers by virtue of their catholicity as well as attractiveness and promise. Of eighteen novelties six are American. These comprise Henry Hadley's "North, South, East and West" Symphony, Leo Ornstein's "Funeral March" and "In a Chinese Town," Henry F. Gilbert's tone poem, "Riders to the Sea"; Chadwick's "Tam o' Shanter," Skilton's "Two Indian Dances," Emerson Whithorne's "The Rain" and Mana Zucca's "Fugato Humoresque on 'Dixie.'" England contributes Delius's "Life's Dance," Boyle's "Aubade," Reginald Sweet's "Three Symphonic Sketches." From France come Dubois's "Intermède Symphonique de Notre Dame de la Mer," Rabaud's "La Procession Nocturne," Debussy's "Dances," for harp and orchestra, and Vincent d'Indy's Suite "Médée." Germany is represented by Gustav Mahler's Third Symphony and Max Bruch's Concerto for two pianos. In addition, the list mentions the C Sharp Minor Symphony of Ernest Bloch, whose "Jewish Cycle" exerted so powerful an impression here last spring; Alfvén's Second Symphony, Albeniz's "Catalonia" Rhapsody, the fine Second Symphony of Rachmaninoff, as well as Sibelius's "Finlandia"—not a new work in this city, but as yet unplayed by the Philharmonic.

Perhaps the outstanding event of the orchestra's season will be a Beethoven-Brahms festival some time during January. On that occasion those folks who for some time past have industriously traduced Mr. Stransky for his supposed neglect of Brahms and his inability properly to interpret that master's music (despite the unforgettably beautiful presentations of the Second and Fourth Symphonies, the "Academic" Overture and the violin concerto last year) will have a fresh chance to readjust their powers of critical valuation. This season will offer the great First and Third Symphonies and there will also be a performance in conjunction, it seems, with the newly established Philharmonic Chorus of the "Song of Fate." The high-water mark of the Beethoven portion of the festival comes with the Ninth Symphony, of which Mr. Stransky has already shown himself so eloquent an expounder. Grace Kerns, Alma Beck, Theo Karle and Arthur Middleton make up the solo quartet.

Further revivals include the "Spring" Symphony of Schumann, César Franck's glorious Symphony in D Minor, Liszt's "Dante," Mozart's "Jupiter," Sibelius's "Swan of Tuonela" and "Lemminkäinen's Journey Homeward," Elgar's Symphonic Variations, Rimsky-Korsakoff's "Russian Easter" and Richard Strauss's "Zarathustra" and "Don Quixote."

A few changes in the personnel of the orchestra must be noted. Mr. Stransky has secured a new concertmaster in the Belgian violinist, Alfred Megerlin, and a new harpist, Mr. Kastner, who will appear as soloist at the opening pair of concerts. Other changes in the string section bring four new first violins, two seconds and a new viola. Twelve different nationalities are represented in the orchestra.

For its members the Philharmonic has provided the customary extra "privileges" in the shape of two "concerts in times" at the Biltmore Hotel on Saturday afternoons; six Wednesday afternoon lectures on the Philharmonic programs by Victor Biart at the Plaza Hotel and an "evening of light music" at the Waldorf-Astoria.

The New York Symphony Concerts

The New York Symphony Orchestra finds itself this season the occupant of two homes. This condition grows out of the exceeding popularity of the Friday afternoon series held in Æolian Hall for the past few years. In consequence of

negie Hall will be supplemented this winter by a new series of four Saturday morning ones at Æolian Hall, given at eleven o'clock on Nov. 10, Dec. 1, Jan. 12 and Feb. 16. Mr. Damrosch suggests that this new set of concerts will be of especial value to children from seven to twelve years of age. At the Carnegie Hall events, which occur on Nov. 17, Dec. 15, Jan. 5, Feb. 2, Feb. 23 and March 9, the assisting artists will be John Powell, Efrem Zimbalist, Emma Roberts, Guiomar Novaes and Roshanara.

Boston Orchestra's New York Concerts

In spite of fantastic rumors of impending disbandment which circulated so liberally the early part of last summer, the Boston Symphony Orchestra remains intact and continues under the leadership of Karl Muck. Its customary five pairs of New York concerts take place in Carnegie Hall on Thursday evenings and Saturday afternoons, Nov. 8 and 10; Dec. 8 and 10; Jan. 12 and 14; Feb. 16 and 18 and March 16 and 18.

Though occupied on the road more than in former days, the Russian Symphony Orchestra, under Modest Altschuler, may give some New York con-

most successful of its six seasons. The concerts of this orchestra derive a particular value from the opportunity they afford native composers to hear their works as well as in training young musicians in the ways of orchestral performance.

Society of the Friends of Music

In conjunction with the orchestral season should be recorded the plans of the Society of the Friends of Music, which, except for a series of three sonata recitals, will devote itself altogether to orchestral activities. The first concert, Dec. 2, is to be a program conducted by Ernest Bloch. Povla Frijsch, soprano, will be soloist, singing some Liadow songs. The program contains Bloch's "Hiver-Printemps" and "Poème d'Automne," as well as a Moussorgsky work. At the session scheduled for Dec. 23 Ossip Gabrilowitsch will conduct. On Jan. 13 Arthur Bodanzky leads and on Feb. 10 will be given a program of American orchestral works, directed by their composers. Details of the March concert are not yet ready.

The chamber music affairs sponsored by the society are a series of three recitals by Harold Bauer and Jacques



Orchestral Conductors Prominent in the Musical Life of New York. Left to Right: Modest Altschuler, Russian Symphony; Arnold Volpe, Young Men's Symphony Orchestra; Max Jacobs, Orchestral Society of New York; Christiaan Kriens, Kriens Symphony Club

the large subscription, which filled every available corner of the auditorium, Walter Damrosch found himself obliged to seek larger quarters. As a result, the Friday afternoon concerts have been changed to Thursday afternoon and transferred to Carnegie Hall, where the series of eight will be given. The Sunday repetition of the same program, however, as well as a further series of eight Sunday afternoon concerts, will be held as previously in Æolian Hall. The series of Saturday evening concerts, which won so much popularity last winter, will be increased in number from five to eight and held, as before, in Carnegie Hall. The Thursday concerts begin Oct. 25, the Saturday ones Oct. 27, the Sunday ones Oct. 28.

Among the soloists so far settled upon for the New York Symphony may be mentioned Claudia Muzio, Louise Homer, Mabel Garrison, Emma Roberts, Mischa Elman, Efrem Zimbalist, Fritz Kreisler, Jascha Heifetz, Josef Hofmann, Percy Grainger, Guiomar Novaes, Ossip Gabrilowitsch, Harold Bauer, Ethel Leginska, John Powell, Rudolph Ganz and Wynne Pyle.

Mr. Damrosch has unearthed a little known symphony of Mozart's in D Major and has placed it on one of his early programs. Raff's "Lenore" Symphony, once so popular, he revived to good purpose last year and this winter he is bringing back to the light the same composer's "Im Walde." More important, however, is Ernest Bloch's "Hiver-Printemps," a pair of brief but powerfully conceived tone pictures which the composer presented as best he could with the help of a scratch orchestra last fall. Henri Rabaud—who will be liberally represented in New York this winter—reappears on Mr. Damrosch's bills with the very Wagnerian E Minor Symphony which was one of this conductor's novelties last year. We are also to be acquainted with Dubois's "Symphonie Française," Mackenzie's "Rule Britannia" Overture (why not Wagner's?), Lekeu's Adagio for strings. Also we shall hear again Elgar's "Falstaff" which Mr. Damrosch appears to like; Bantock's dainty "Pierrot of the Minute," Liszt's "Mephisto" Waltz and Tchaikovsky's "Pathétique," from which the New York Symphony has for some time abstained.

The usual series of six Saturday afternoon Concerts for Young People in Car-

certs this year, as it has in the past. Details are not yet available, however.

Other Orchestral Enterprises

Smaller orchestral organizations, such as the Orchestral Society of New York, the Young Men's Symphony, the Ladies' Symphony Club and the Kriens Symphony Club, continue their work undeterred by the war. The first named, of which Max Jacobs is conductor, will give during this, its third year, three Sunday afternoon concerts at the Harris Theater, with a new American composition and an American artist on each program. The Ladies' Symphony Club, under the direction of that admirable musician, Walter Henry Rothwell, gives its two charity concerts, as usual, the first at Carnegie Hall, the second at some place to be announced later. For the Kriens Symphony Club the founder and director, Christiaan Kriens, predicts the

Thibaud at the Punch and Judy Theater the afternoons of Nov. 8, 15 and 26 of all the Beethoven violin sonatas.

Young Men's Symphony Orchestra

Arnold Volpe's Young Men's Symphony orchestra has its two concerts in Æolian Hall on Jan. 20 and April 28. The orchestra is now in its sixteenth season. It was founded for the purpose of giving rising young musicians an opportunity to read and perform the symphonic works of the great masters, and its usefulness is now exemplified by the hundreds of artists holding important positions who received their training and experience in it. The society also affords an opportunity to aspiring soloists, both vocal and instrumental, to perform their solos with orchestral accompaniment at the rehearsals and concerts.

[Continued on page 15]

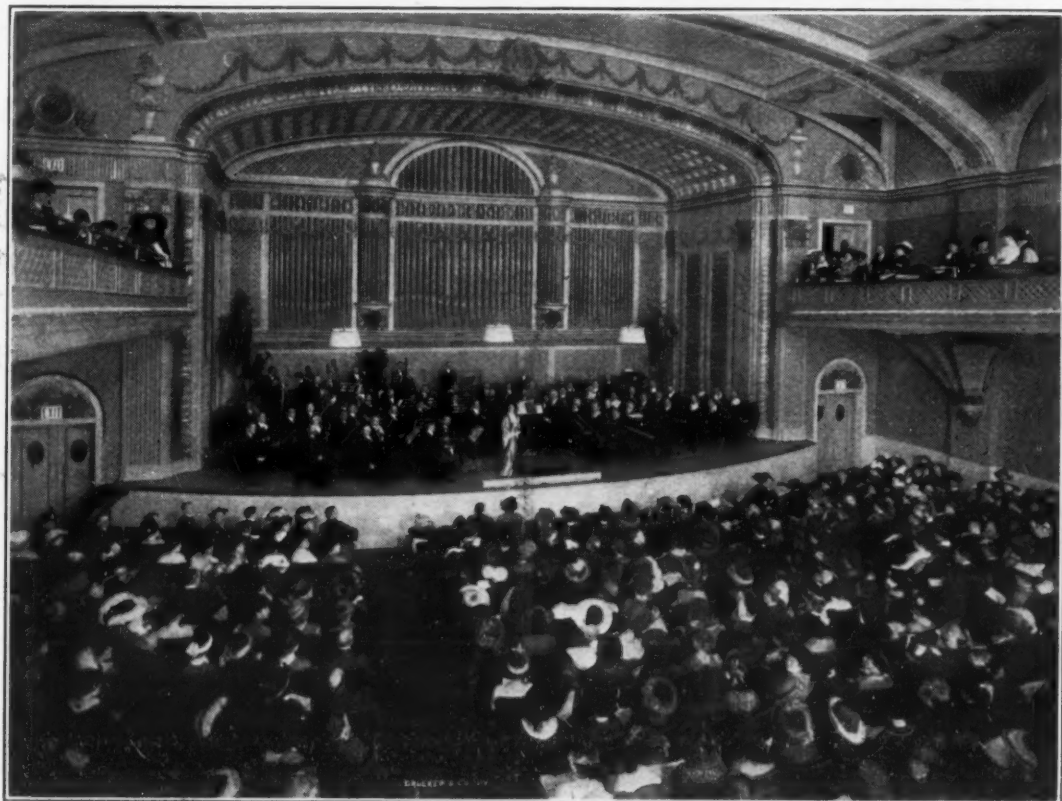


Photo by Drucker & Co.

A Typical Audience at an Orchestral Concert in Æolian Hall, New York

Crowded Concert Season Will Tax All Available New York Auditoriums

[Continued from page 14]

For lovers of chamber music the coming months are fraught with varied interest. Not only the conventional string quartet, piano trio and sonata recital for violin and piano loom large in the city's musical life, but the various combinations of wind and other instruments, for which a very keen taste has been developing in the past three or four years, figure prominently in the list of alluring events.

A New Kneisel Quartet

Immeasurable gratification accompanies the assurance that the venerated Kneisel Quartet has not really become a memory, despite the poignant valedictory of last spring. To be sure, Mr. Kneisel himself is no longer at the accustomed place. But interest in the Kneisel Quartet as it now is constituted will be increased to fever heat by the presence at the first violin stand of none less than Fritz Kreisler. Inasmuch as tradition pronounces a supreme virtuoso a poor ensemble player, the performance of the King of Violinists will be followed all the more intently. But so commandingly great and artistic a musician is Mr. Kreisler that he should instinctively grasp the essentials of such co-operation. For the rest the personnel of the Quartet consists, as before, of Messrs. Letz, Svecenski and Willeke. Three concerts will be given at Æolian Hall, on Friday evenings, Dec. 21, Feb. 1 and April 5.

Like their colleagues the Kneisels, the Flonzaleys this year show a new face in their ranks. Ugo Ara, viola of the Quartet since its inception, has gone to Italy on military duties and has been replaced by the distinguished French artist, Louis Bailly. The Flonzaleys are booked for three concerts in this city, to take place at Æolian Hall the evenings of Nov. 27, Jan. 22 and March 12. Already the subscription is reported greatly in excess of last season.

Under the direction of the American pianist-composer, Jacques Grunberg, a new orchestra of thirty, called the Miniature Philharmonic, will make its New York bow on Nov. 25. The programs of this orchestra are intended to cover the history of symphonic music and to traverse all schools and theories. New American works will be introduced.

The Berkshire Quartet, which won such a cordial welcome at its first New York concert last spring, has lost, through the draft, its second violin—Mr. Felber. A new man is being sought, but owing to the perplexities of the situation the precise facts of the quartet's appearances cannot as yet be made.

Only Two Margulies Concerts

Because of war conditions, the Adele Margulies Trio will give only two, instead of the customary three, concerts this year, which is its fourteenth season. Miss Margulies, pianist, and her associates, Leopold Lichtenberg, violinist, and Alwin Schroeder, cellist, have, however, prepared programs of considerable interest. The concerts will be held in Æolian Hall the evenings of Nov. 22 and Jan. 8.

The Zoellner Quartet's two concerts occur on Dec. 16 and Jan. 6. As yet the artists have not definitely decided whether to play at the Little Theater or the Morosco. The new works which they intend to bring forward are Eugene Goossens's "Two Sketches," Op. 15; the same composer's Suite, Op. 16, and Edouard Naprawnick's Quartet, Op. 28.

Three appearances in Rumford Hall, another at the Markel Morning Musicales at the Plaza and some private concerts will constitute the New York activities of the Sinsheimer Quartet this year. They will introduce to American audiences a string quartet by Volkmars, another by Frank Ward, the "Fantasiestücke" of Frank Bridge and Fauré's Piano Quartet in C Minor.

A new cellist, Michael Penha, who already has been heard in a solo capacity here, is this year affiliated with the Tolfeisen Trio. The organization gives two Æolian Hall concerts, one in January and one in March. Among the works they will present are a Trio in G, by Auguste Chapuis; an unfamiliar one in F Minor, Op. 65, by Dvorak, and the "Trio-Caprice" of Paul Juon. The second sonata for cello and piano by the

late Max Reger will have its first New York hearing at one of these concerts.

The Mannes Sonata Recitals

David and Clara Mannes announce their eleventh series of violin and piano sonata recitals for the evenings of Dec. 4 and Jan. 29 and the afternoon of April 12 (the last being a concert for young people) in Æolian Hall. In addition to sonatas by Mozart, Tartini and Beethoven, the artists are to present works of Brahms, Chausson and Lekeu. The

Nothing definite has yet been decided about the New York appearances of the Barrère Ensemble, the Little Symphony Orchestra or the Trio de Lutèce. These George Barrère ventures which in the past two years have won so much deserved popularity seem likely to suffer in this city from the enormous demand for them on the road and also from the fact that M. Barrère and Mr. Salzedo will not always be in town at the same time. However, some concerts may be arranged for the spring.

Carlos Salzedo will, however, be heard with his Harp Ensemble at Æolian Hall on Dec. 18. The Ensemble will give interesting demonstrations of the various uses of the harp—as a solo instrument, as a background for the voice and in the aggregate.

While the justly admired Olive Mead Quartet may give a New York concert or two this winter its plans to that end are not settled at present.

On January 11 the American String Quartet from Boston, whose members are Gertrude Marshall, Ruth Stickney, Ade-

this year give four concerts in Æolian Hall, on Oct. 22, Nov. 15, Feb. 11 and March 8. Unconventional programs, differing radically from those of most trios have ever been the rule with these artists. Among the offerings of their first concert are an Introduction and Variations by Beethoven in the song, "Ich bin der Schneider Kakadu," Smetana's G Minor Trio, a Danish folksong, arranged by Herman Sandby and novelties by Debussy and Percy Grainger.

The People's Symphony Series

Although the People's Symphony Orchestra has temporarily discontinued its concerts, chamber music programs under the auspices of the society are to be given at the Washington Irving High School. Both a Friday and a Saturday evening course have been arranged. At the former the following organizations will appear; Nov. 2, Letz Quartet; Dec. 7, Barrère Ensemble; Jan. 4, Cherniavsky Trio; Feb. 9, Olive Mead Quartet; March 8, Rubel Trio; April 5, Flonzaley Quartet. At the latter: Oct. 20, Flonzaley Quartet;

How the New War Revenue Act Affects Admissions to Concerts and Operas

BY the recent War Revenue Act passed by Congress, and approved by the President on Oct. 3, 1917, a tax is levied of one cent for each ten cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person paying for such admission. The tax is to be collected by each person or corporation receiving the admission price, and at the same time. All such taxes are to be accounted for under oath and paid over to the Internal Revenue Collector monthly.

This tax also applies to cabarets and similar entertainments, where the charge for admission is wholly or partly included in the charge for refreshment, service or merchandise.

The tax on admission of children under twelve (12) years of age is fixed at one cent (1c.) irrespective of the amount of the admission charge.

In case of persons (except employees, municipal officers on official business, and children under twelve (12) years, of age admitted free to any place when an admission charge is made to other persons of the same class, a tax equal to 1 cent for each 10 cents or fraction thereof of the admission price charged to such other persons for similar accommodations must be paid by the persons so admitted free, at the time of such admission.

Persons having the permanent use of boxes in an opera house or in any place of amusement, must pay a tax of ten per cent (10%) of the amount for which a similar box or seat is sold for the performance or exhibition at which the box or seat is used or reserved by or for such lessee or holder.

No tax is imposed where the maximum charge on admission is five cents (5c.) nor is any tax levied on admissions to out-door general amusement parks or to shows, rides or other amusements therein, where the maximum charge is ten cents (10c.).

A tax of ten per cent (10%) is likewise levied upon initiation fees and dues to any social or sporting club where the dues or fees exceed twelve dollars (\$12.) per year. Such tax is to be paid by the person paying such dues or fees and is to be accounted for in the same manner as above outlined with reference to the tax on admissions.

No tax is levied upon dues or fees to fraternal beneficiary societies operating under the lodge system and providing for the payment of life, sick, accident or other benefits to the members, nor upon admissions the proceeds of which inure exclusively to the benefit of religious, educational or charitable organizations or agricultural fairs.

All these taxes become effective on and after Nov. 1, 1917.

Brahms number is the F Minor Sonata for piano and clarinet or viola. In this instance it will be given with the last named instrument and thus introduce Mr. Mannes to New York in a new rôle. The Chausson work is the Sextet for piano and strings, that of Lekeu a sonata for violin and piano.

With the substitution as first violinist of Edward Déru for André Tournet, now detained abroad by the war, the New York Chamber Music Society, Carolyn Beebe, director, will give three of its delightful concerts of works for different combinations of piano, string and wind instruments at Æolian Hall the evenings of Nov. 13, Dec. 11 and Feb. 19. Miss Beebe has selected for this year's programs a number of novelties by American and foreign composers and has also several neglected classics of superlative interest.

line Packard and Hazel L'Africain, will be heard at the Princess Theatre. With the co-operation of the Boston pianist, Heinrich Gebhard, the artists will present the great Quintet of César Franck, Piano Quartet of Gabriel Fauré and some compositions by Jean Huré.

The Letz Quartet, consisting of Hans Letz, Sandor Harmati, Edward Kreiner and Gerald Maas, has three appearances in Æolian Hall, the evenings of Oct. 30, Feb. 5 and March 19. The Beethoven Quartets, Op. 95 and Op. 125, in addition to a new quartet by d'Ambrosio and one by Leo Weiner, never before yet given in America. Mr. Letz, who heads this Quartet, has for some years been associated with the Kneisels as second violinist.

Firmly entrenched in public favor the delightful Edith Rubel trio, consisting of Edith Rubel, violinist, Marie Roenalt, cellist and Katharine Swift, pianist, will

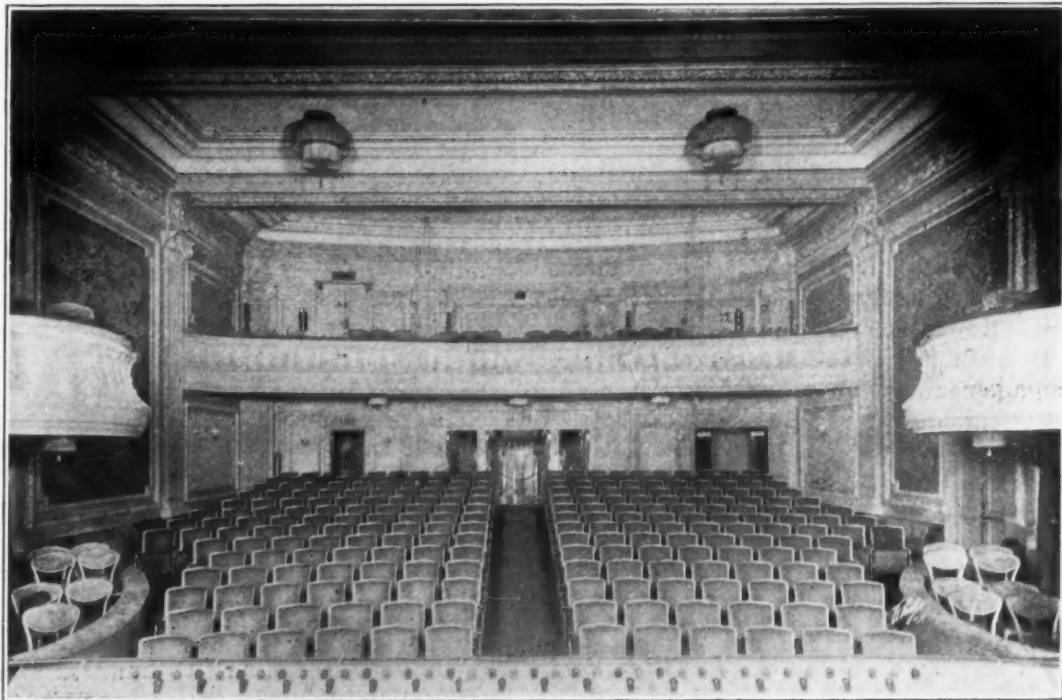
Nov. 17, David and Clara Mannes; Dec. 22, Trio de Lutèce; Jan. 19, American String Quartet; Feb. 23, Magulies Trio; March 23, Kaufman Quartet. Students and workers may attend these concerts at the special rate of a dollar for the series of six concerts.

The Choral Situation

A new situation confronts that section of the public which rejoices in choral music through last spring's upheaval in the ranks of the Oratorio Society. With Louis Koemmenich ousted, the leader's mantle falls upon the shoulders of Walter Damrosch who, a score or more years since, presided over the society in the same capacity. But Mr. Koemmenich does not appear to have withdrawn quietly from the arena. At the present writing he is director of a newly formed "Philharmonic Chorus," which consists of those of his adherents who, as a result of the fracas, seceded from the forty-five-year-old society, led by its erstwhile secretary. Thus there is at present no danger of schism in the Oratorio's ranks. The Philharmonic Chorus, though not affiliated with the Philharmonic Orchestra, will, it appears, assist it in the projected Beethoven-Brahms festival.

Vacancies left in the Oratorio Society by the withdrawal of the Koemmenich faction are in process of being filled. The concerts are announced for Carnegie Hall, Dec. 5, Dec. 27 and March 28. Mr. Damrosch has revised the list of works arranged for this season by Koemmenich. At the first concert Pierné's "Children's Crusade" will be sung, at the next the usual Christmas "Messiah," while in March the Society will give Bach's "St. Matthew's Passion," with which it tried conclusions last April.

Mr. Koemmenich's new chorus is to give a concert during the spring at which Bach's glorious "Christmas Oratorio" will be given, though in a somewhat abbreviated form in view of its great length.



Interior View of the Princess Theater, One of New York's Smaller Homes of Theatricals, Which Has Been Conscripted for Concert Purposes

[Continued on page 16]

Crowded Concert Season Will Tax All Available New York Auditoriums

[Continued from page 15]

This conductor will also continue to wield the baton over the Mendelssohn Glee Club and the Beethoven Society. The first named gives three concerts, on Nov. 27, Feb. 15 and April 16. Except the second, to be held in Carnegie Hall, the events occur at the Hotel Astor. Merle Alcock, contralto, appears as soloist at the November concert when the program includes new works by Charles Gilbert Spross, Harry Rowe Shelley and Cecil Forsythe as well as Russian, American and French folk songs. Edith Mason, soprano, sings at the February affair, when music by MacDowell, Parker, Hadley, Kernochan, Bornschein, Converse, Marshall, Bartholomew and Franklin Hailing—whose "Death of Minnehaha" will receive its first production—makes up an all-American bill. Albert Spalding was to have played at the final concert but his enlistment will necessitate the engagement of someone else. A miscellaneous program is planned.

The Beethoven Society sings this year at the Plaza Hotel, where its rehearsals are also held. At its first concert, on Jan. 17 the tenor, Albert Lindquist is soloist; at the second, Sophie Braslau, the Metropolitan contralto. Choruses by Macfarlane, Somerville, Coombs, Brahms, Rubinstein and Grieg are to be performed. The Society also gives the first local hearing of Henry Hadley's cantata, "The Fairy Thorn." The Beethoven Society is engaged to sing the "Magnificat" in the last movement of Liszt's "Dante" symphony with the New York Philharmonic.

The Schola Cantorum Concerts

January 15 and April 9 are the dates of the Schola Cantorum's Carnegie Hall concerts. January 22 the chorus will also sing at the Brooklyn Academy of Music. Kurt Schindler has not yet settled all the details of the programs, though it can be said that both the New York ones will be devoted exclusively to a *cappella* music.

The Musical Art Society

Two concerts, as usual, by the Musical Art Society, conducted by Frank Damosch, are to be given at Carnegie Hall. The date of the Christmas program is Dec. 18, while on March 19 occurs the second. At the first of these concerts the Society offers in addition to its usual delightful old French Christmas songs, a Sweenlinch "Psalm," a motet "Quam benignus" by Orlando di Lasso, Klose's "Pilgrimage to Kevlaar" for chorus, reader and orchestra, Brahms' "Songs to Mary," "Two Choral Songs" by Hugo Wolf and Elgar work and Berlioz's cantata, "Sara la Baigneuse," for triple chorus and orchestra.

The Schumann Club

Few choral events of the winter equal in fascination the performances of the Schumann Club, which enters upon its fifth season under the leadership of Percy Rector Stephens. This splendid body of women's voices will be heard in the ballroom of the Waldorf-Astoria on the evenings of Jan. 21 and April 15. The first program is unique in taking the form of a "choral song recital"—a recital of mastersongs, conceived for solo performance but admirably arranged for ensemble presentation by Mr. Stephens and the American composer, Deems Taylor. Old Italian arias, classic German *lieder* and French and English songs are on the list. The second concert will be given in part to Indian songs by the club, assisted by the Princess Tsianina.

The St. Cecilia Club

The St. Cecilia Club, Victor Harris, conductor, announces some extremely interesting programs for the season 1917-18. The club will give its regular series of three subscription concerts at the Waldorf-Astoria on the afternoon of Tuesday, Dec. 11, and evenings of Tuesday, Feb. 5 and April 2. At the first concert, the first part of the program is to be devoted entirely to music suitable to the Christmas holidays, some of it being ancient and some modern; and the second half will be general in character. The second program being the twenty-fifth concert in its regular series, is to be a gala program and the entire program will consist of music written for and specially dedicated to the St. Cecilia Club. At the last concert the program is to consist entirely of folk music from

various countries, American negro, Mexican, English, Irish, Scotch, French, German, Servian and Russian. Many of the arrangements and editions of this folk-song music have been prepared for this occasion by Mr. Harris himself. In addition to its three concerts, the St. Cecilia Club will sing two concerts with the New York Philharmonic Society on March 28 and Feb. 1, taking part in the first American performance of Mahler's "Third Symphony."

The rehearsals and concert of the Wednesday Morning Singing Club, of which Mr. Harris is also conductor, and which meets in his studio, will be carried out as usual this year.

The University Glee Club, an organization composed of college graduates but not in any way connected with the New York University, has concerts in the ballroom of the Hotel Astor on Jan. 31 and April 25, under Arthur D. Woodruff's direction. Both a *cappella* and accompanied music will be sung, including the usual group of college songs.

Either at the Hotel Astor or Æolian Hall will be held the two concerts of the Arion Society under Carl Hahn. While no definite plans have been made as regards soloists, Mmes. Schumann-Heink and Galski and Mr. Kreisler are being considered. Members of the New York Philharmonic will play, as in former years.

A brilliant season is predicted for the Mozart Society, Mrs. Noble McConnell, president; Carl Hahn, conductor. Three evening concerts and six matinées will be given at the Hotel Astor. At the evening affairs Caruso, Geraldine Farrar and Mme. Namara are to be soloists.

W. R. Chapman announces three evening concerts and six afternoon musicales for the Rubinstein Club, at the Waldorf-Astoria. The evening series occurs Dec. 11, Jan. 29 and April 9; the

afternoon events Nov. 17, Dec. 15, Jan. 19, Feb. 16, March 16 and April 20. Solo artists of distinction will appear at each *matinée musicale*; the choral club, orchestra and soloists in the evening. The chorus has undergone a thorough overhauling and contains many new, fresh voices. Among the new works to be given are Fay Foster's "In a Carpenter Shop," dedicated to the Rubinstein, and a new chorus by Harry Patterson Hopkins. The club is patriotically "doing its bit" this year as the "Rubinstein Unit, 158, Red Cross Navy League." Alice M. Shaw will be the club's accompanist.

A New Choral Society

A new choral body deserving notice is the New Singing Society conducted by L. Camilleri, who formed it in the course of the past year. Several concerts have been given at Æolian Hall. The society is striving to increase the number of music-lovers by teaching music in its theoretical and practical aspects to those who desire to sing. No qualifications except such a desire are necessary for membership. The society holds meetings Monday and Thursday evenings from 8 to 10 in the auditorium of the High School of Commerce.

The National Opera Club, of which Katherine Evans van Klenner is president, gives its customary series of operatic recitals and performances at the Waldorf-Astoria at frequent intervals during the season. Distinguished soloists participate in these affairs, the object of which is to cultivate a refined operatic taste.

Florence E. Markel's Morning Musicales will be given at the Plaza Hotel, as they were last season. Among the artists to be heard at these functions are Gladys Axman, dramatic soprano; Mr. and Mrs. Alexander Bloch, violinist and pianist; the Sinsheimer Quartet and Gladys Rice, soprano. Other artists for the series will be announced later.

Mention is also due here the six gala festival programs and the other concerts held during the season in the Auditorium at Wanamaker's, under the direction of Alexander Russell. These include this year an autumn music festival, a Christmas festival, a Lincoln's Birthday, American composers and popular spring festival, as well as organ recitals and orchestral and choral club concerts.

H. F. P.

one-cent for music in the parks to every forty-three-odd dollars spent on salaries and materials required for administration and maintenance.

Failure to Realize Value of Music

This deplorable state of affairs can have but one meaning—the failure on the part of some of our public officials to realize the value of music to the people, the failure to realize its *necessity* at all times, whether in peace or in times of stress.

Take the case of the Community Chorus. Since its organization, in 1916, it has spent about \$40,000—all legitimate expenditures for hall rentals, bands, salaries of director, secretary, printing, etc., etc. *The music has come from and has been freely given to the people.* The money has been raised by voluntary contributions from the chorus, the large items for rent and for the bands in Central Park having been met by one or two individuals.

Seemingly appreciating the value of singing at times, the city authorities requested the chorus to co-operate with the city at its celebration on July Fourth at the City College Stadium; again, the Community Chorus was asked to sing at the reception accorded to the Russian Commissioners in Central Park.

Occasional Recognition

It is plain from these instances that officials do recognize at times that music has a vital place in the lives of the people. If that is the case, is it too much to ask that the city appropriate its just share to the support of this important activity? Our editor, John C. Freund, has expressed the thought concisely—"the degree with which music is fostered by the city government directly affects the welfare of every man and woman allied with the Musicians' Club, the Musical Protective Union, the Bohemians and the State Music Teachers' Association."

It is gratifying to note the interest shown by our leading musicians in the budget for 1918 and it augurs well for the possibilities of a well-planned concerted action on the part of those interested in music and the music trades.

COMMUNITY MUSIC IDEA SPREADS TO RICHMOND, IND.

Teachers' Federation Inaugurates the Movement—Noted Artists to Appear in Course

RICHMOND, IND., Oct. 12.—Music has taken a new lease on life in Richmond after slumbering for several years. Plans for the coming season include an artists' course, extended college and school instruction and a growth in the community music idea, started here last spring under the auspices of the Teachers' Federation.

The artists' course is being conducted by Forrest Davis and W. B. Martin as the "People's Music Course." The numbers are Cincinnati Symphony Orchestra, Emil Heermann, soloist; Mme. Alma Gluck, soprano; Christine Miller and Yolanda Mero, joint recital; Evan Williams and Efreim Zimbalist. The advance season ticket sale is remarkably large.

Miss Laura C. Gaston, head of the music department of Earlham College, is planning for the biggest year in the history of the school. Ralph C. Sloane, public school supervisor, plans to hold community sings in different sections of the city and to arrange a monster singing festival for the Christmas season.

A Lutheran festival is one of the big musical features of the year. A chorus of 175 voices and an orchestra of thirty will be heard, under the baton of Lee B. Nusbaum, veteran local conductor. The festival will be held on Sunday afternoon and evening, Oct. 28.

Several teachers have been added to the roster of local musical instructors this fall and all are receiving large classes.

F. D.

Soldiers Sing Farewell in Des Moines

DES MOINES, IOWA, Oct. 12.—Under the auspices of the *Register* and the *Tribune*, a White Sparrow Community Concert was given at the University Church of Christ, Oct. 7. After the community singing, a program was given by about 150 men from the nearby training camp, the last time they will have the opportunity of singing for the people of Des Moines before they are sent to France. Besides choruses there was a double quartet from the camp and solos by J. H. Godman, J. B. Lomack, F. N. Smith, all tenors. It is estimated that an audience of 3800 heard the concert and that half as many more were turned away.

SCORE NEW YORK OFFICIALS FOR THEIR FAILURE TO GIVE THE PEOPLE MUSIC

Protest Against Penury of Administration, at City Hall Meeting—Bispham Makes Strong Plea on Behalf of Musicians' Club—Porter of Union Calls Halt on Methods

By BARNETT BRASLOW

THE Board of Estimate and Apportionment of the City of New York held a public hearing on the budget for 1918 as Tentatively Proposed, Oct. 15. Representatives of the city's varied interests were present to express their views regarding various items—these views usually taking the form of a plea for reducing or eliminating items that make for a constantly increasing budget (approximately \$238,000,000). Mayor Mitchel presided. Borough Presidents Marks, Pounds, Matheson were present; also Frank Dowling of the Board of Aldermen, together with the various experts and accountants of the Controller's office.

Following the suggestion of MUSICAL AMERICA, the Musicians' Club asked one of its prominent members, David Bispham, to attend. Edward Porter of the Musical Protective Union was also present. Rubin Goldmark of the Bohemians, who could not attend because of previous engagements, sent a letter to be read, pledging his earnest support.

After two and one-half hours of patient waiting, those interested in items of the budget affecting music had an opportunity to speak.

Edward Porter stated as his belief that "the failure to make adequate provision for music in the parks and recreation piers has deprived tens of thousands of a legitimate means of recreation, and it has discouraged musicians generally. The recreation piers have been deserted, thousands of children who would have been kept off the streets and under the

influence of good music have been subjected to the evils and perils of the city streets."

Bispham's Plea

David Bispham made a dramatic and powerful plea for increased appropriations by the city for music for the people. "The worth of music cannot be too deeply appreciated. In my younger days, brought up in the Quaker City, I found myself starved for the lack of music. I believe that music and the fine arts have a vital influence and are deeply appreciated by a great number of people in a way that can scarcely be understood. More money for music would be forthcoming if people appreciated its value, for, as you know, man does not live by bread alone. Some time ago I wrote an article for *The Survey*, expressing my belief that the cities should foster music. If we in New York were to set an example, other cities would follow. We must realize the civilizing, leavening and quieting effects of music on people. I would, therefore, earnestly request your honorable Board to make suitable provision for the music for the people of this city."

President Marks strongly seconded Mr. Bispham's remarks and stated that in his opinion "it was the cheapest sort of economy to cut down on appropriations for music. The Budget Committee will take this matter under advisement."

Incisive comparisons force themselves upon us for consideration after a study of the statutes showing the expenditures during the past eight years. Here is New York, a city of over five and one-half millions, spending two hundred and thirty-eight million dollars annually, finding itself so poor in wealth and in constructive imagination that it contemplates an allowance of seven-tenths of

ALL'S WELL WITH THE COUNTRY, SAY THE MANAGERS

Following a Period of Gloom New York Impresarios Become Radiant Over Prospect of a Bumper Season—Last Few Weeks Have Witnessed Remarkable Turn in the Tide of Affairs

IF one is to judge by the statements issued from the offices of the New York musical managers this week, all's well with the country, so far as the concert situation is concerned. Of course, one wouldn't expect a manager to give expression to any view to the contrary, for your well-regulated impresario is essentially an optimist. Nevertheless, one or two months ago, had any one made a tour of the various offices in New York from which the musical needs of the country are supplied, he would have been impressed by the signally glum and depressed attitude of the same men and women who to-day are wreathed in broad smiles.

Conditions have changed materially. Following the period of indecision, of wondering what was going to happen next, came a sudden resolution on all sides, that happen what would, music must not be sacrificed. About two weeks ago the wires began to buzz with telegraphic inquiries and belated itineraries soon began to shape themselves. Railroad guides were pulled down from the dusty shelves, the big maps of the United States with miniature flags stuck here and there to indicate the cities which certain artists would visit, took on an air of animation, and—well, the manager himself will tell the rest of the story.

A Prosperous Season for Artists Under Wolfsohn Musical Bureau's Banner

Concerning the present musical season the Wolfsohn Musical Bureau expresses entire satisfaction. This oldest managerial firm, directing the concert activities of Mme. Schumann-Heink, Josef Hofmann, Alma Gluck, Louise Homer, Efrem Zimbalist, Emilio de Gogorza, Mabel Garrison, Sophie Braslau, Jascha Heifetz, Yolanda Mero and a score of other distinguished artists, is probably in as close touch with conditions about the country as any other office, and the announcement that this season's bookings are in excess of any previous year speaks worlds for the philosophic mind of the American public.

As for the work ahead of each individual artist on the Wolfsohn list, it is a pleasure to know that the most popular of contraltos, Schumann-Heink, faces one of the busiest seasons of her career; there has not been an available "open date" for this famed singer since mid-summer. Her tours will take her from Cadillac, Mich., to San Antonio, Texas, and from New York as far west as Hutchinson, Kan. She opened her season on Oct. 1 in Cadillac, and with the exception of a few weeks' rest during the holidays, Mme. Schumann-Heink will sing continuously until the middle of May.

Alma Gluck's high position in the recital world is again proved by a list of engagements that will carry this soprano from the Atlantic to the Pacific. In her case, too, every available date has been closed for many weeks past. Her tour will begin on Oct. 20 in Butte, Mont., and during the remainder of the month and up until the latter part of November she will be heard in the principal cities west of the Rockies, coming east through Denver and Colorado Springs, reaching Chicago for her recital on Jan. 6. With the exception of the extreme southern territory in which she toured last season, Miss Gluck will sing in practically every large city of the East and Middle West.

Jascha Heifetz, the new Russian violinist about whom there has been no small amount of discussion, will make his American debut in Carnegie Hall, New York, in a recital on Oct. 27. Mr. Heifetz has aroused unbounded enthusiasm in Russia, Germany and Scandinavia for the past four or five years, and although not yet twenty he has been hailed by able judges as one of the most astounding violin geniuses of this generation. Interest has been widespread in this country, and in addition to recitals in numerous cities, he will be heard with all the leading orchestras. Shortly after his debut he will play with the New York Symphony and later with the Philharmonic Society.

The announcement early last spring that Mme. Louise Homer would devote

this entire season to concert work naturally brought forth a host of requests for recitals by the American contralto, with the result that a most extensive tour was rapidly booked. Mme. Homer was the featured soloist at the Worcester music festival on Oct. 3 and 5, and immediately following that appearance she began her travels through the Middle West. Mme. Homer will tour through the South, making her first concert appearances in the Texas and Oklahoma cities that have long been hoping to hear her in a song program. Several appearances with the Boston Symphony and the New York Symphony are among the concerts scheduled.

The longest concert tour so far made in this country by Frieda Hempel is announced this season. This soprano is now filling engagements in Texas and



A. F. Adams, proprietor of the Wolfsohn Musical Bureau, has assiduously avoided personal publicity. MUSICAL AMERICA's efforts to obtain a photograph of him are of many years' standing and have ever been futile. But Cartoonist Viora's eye goes where no camera is admitted and the subject knows not when the shutter is clicked. He views Mr. Adams as being in control of the entire musical world.

Oklahoma; her work at the Metropolitan Opera House will occupy her time from November until the middle of February, after which she will again depart from New York to visit several eastern cities before giving her Chicago recital on March 3. From that city Miss Hempel will go to the Pacific Coast for a long series of recitals during March and April, completing her season as at present booked in Erie, Pa., on May 2.

Other distinguished artists who will travel to the Pacific Coast this season under the Wolfsohn banner are Efrem Zimbalist, the violinist; Emilio de Gogorza and Reinald Werrenrath, the last named baritone making his first appearance in that territory. Mr. de Gogorza has several times visited that territory, and of course has a large following of admirers.

The Wolfsohn Bureau is directing two pianists this season, Josef Hofmann and Mme. Yolanda Mero. Mr. Hofmann will give but a limited number of recitals,

not opening his season until Jan. 1 and closing it on March 30. He will give his New York recital late in January.

Mme. Mero re-enters the concert field after two years' retirement. Three New York recitals have been arranged, as well as solo appearances with the New York Philharmonic Society and the Chicago Symphony. A long southern tour has been booked for the pianist and her western engagements will include a recital in Denver. Some of her concerts will be joint recitals with Lambert Murphy, the distinguished tenor.

Efrem Zimbalist's season opened with a Chicago recital on Oct. 14, followed by two appearances in Canton, O., on the 15th and 16th. He appeared in Lima on the 17th and with the Boston Symphony on the 19th and 20th. Five appearances in one week at the beginning of the season indicate the high esteem and popularity attained by Mr. Zimbalist. Zimbalist will travel from New York to San Francisco and from Portland, Me., to San Antonio, Texas.

The last two seasons have seen the brilliant rise of Mabel Garrison, the soprano, and her work in recital has aroused unusual admiration. Miss Garrison is again with the Metropolitan Opera, but arrangements have been made whereby she will fill out-of-town engagements to the number of fifty or more.

Evan Williams, Lambert Murphy, Morgan Kingston and Albert Lindquest, tenors, look forward to busy months. The noted baritones, Clarence Whitehill, Emilio de Gogorza, Reinald Werrenrath and Herbert Witherspoon, are artists always in great demand throughout the country and their seasons are well filled with engagements.

Sophie Braslau, contralto of the Metropolitan Opera, and Margaret Keyes, recently with the Chicago Grand Opera, occupy prominent places in the concert world, and both artists will appear in many cities this season. Miss Braslau has been engaged to sing in Pittsburgh, Baltimore, Columbus, New Bedford, Detroit, Worcester, Hamilton, Boston and Springfield prior to the opening of her opera season.

Sopranos under the Wolfsohn management include Florence Hinkle, Hulda Lashanska and Olive Kline. Miss Hinkle will appear in a series of three recitals in Aeolian Hall this winter with Herbert Witherspoon, and, as in former years, this artist will enjoy an active season. Miss Lashanska made an auspicious entry into the recital world last season, appearing in Detroit with Mr. de Gogorza. Miss Kline is now well known throughout the East and Middle West, and her intelligent work in scores of music festivals has won high praise.

Entering upon the second season of co-operation with the Music League of America, the Wolfsohn office expresses

unqualified gratification at the ever broadening field in which that organization is being felt. The Music League occupies a unique position and its activities linked with those of the older firm embrace almost limitless possibilities.

Short and Significant Is Mr. Wagner's Story

The following succinct and significant statement was issued from Charles L. Wagner's office:

John McCormack opened his season in New York on Sept. 30, playing to \$11,000. He is booked solidly through until May.

Mme. Galli-Curci opened, Sept. 17, in Saginaw, Mich., and is booked solidly



This is Cartoonist Viora's idea of Charles L. Wagner answering various telephone calls at once, signing numerous contracts at the same time and looking pleasant throughout

through until June 10, 1918, including twenty weeks of opera.

Rudolph Ganz opened his season, Sept. 17, in Michigan, and is practically sold solid until the first of May.

Emmy Destinn is still somewhere in Austria.

John McCormack will give his next New York recital at the Hippodrome the night of Nov. 18.

Mme. Galli-Curci will make her debut with the Chicago Opera Company in New York, Jan. 22.

Charles L. Wagner also announces a series of Campanini concerts at the Hippodrome for Jan. 27, Feb. 3, 10 and 17.

John McCormack will debut at the Metropolitan Opera House in "La Bohème" in the week of Nov. 12.

How the Music League Is Accomplishing Its Purpose

It was on Feb. 1 of this year that the Music League of America became affiliated with the Wolfsohn Musical Bureau and took its place among the musical bureaus of the country as an enterprise to be conducted on a thoroughly business basis, under the management of John T. Adams. Four years ago last January the Music League was formed and was given the moral and financial support of a number of prominent New York society women. The plan as originally outlined was essentially a philanthropic movement through which it was planned to give deserving artists an opportunity to sing or play professionally. It has been thought since then by some that possibly the philanthropic idea was too strongly emphasized.

The fact remains that when the league became affiliated with the Wolfsohn Bureau, there were five artists on the list who had made good in every sense of the word and who were deserving of the best efforts of the league.

These artists were: May Peterson, an American singer, who came to New York unknown and unheralded, who has from forty-five to fifty concert engagements booked for the present season, and who will appear in five leading rôles at the Metropolitan during the coming season; Paul Reimers, tenor; Salvatore de Stefano, a harpist, who came to this

country with no knowledge of the English language and who has appeared with prominent artists in concert and recital with success during the past season; David Hochstein, a violinist, who came here after the outbreak of the European war and who appeared last season successfully with Amato; Royal Dadmun, another American baritone, who has been re-engaged this season for another tour with the Minneapolis Symphony Orchestra.

It has been the practice of the bureau to hold hearings for singers once each year. At the first seventy-five persons were heard and only one voice was considered good enough for selection. The same thing took place last May, at the second hearing, at which more than one hundred took part. The manner in which the hearings for a place on the Music League list are conducted is altogether admirable, giving the young artists a fair opportunity to show what they can do. The judges include prominent artists and musicians of standing. These judges are so placed in Aeolian Hall that they cannot see any of the contestants. Each contestant is given a number. The judges write their opinion of the qualifications of the contestants under the number as given out before the contestant is heard. It is necessary for the verdict to be absolutely unanimous in order that a contestant may be given a place on the Music League list.

In addition to the five artists on the

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list Feb. 1 last there have been added the following: Hulda Lashanska, soprano; Greta Torpadie, soprano; Walter Vaughan, tenor; Edith Rubel, trio; Edward Morris, pianist; Carl Formes, baritone; Amy Ellerman, contralto; Hans Letz, violinist.

It has been the policy of the Music League to give the preference, so far as possible, to Americans, but it will be the plan in the future to bring over from Europe any deserving artists who come to the attention of the league. The league is now in touch with an American violinist, a pupil of Auer, who is on the other side of the Atlantic and who

probably will be brought here next season.

One of the principal points in connection with the operation of the Music League is that it gives the most complete co-operation to music clubs in various parts of the country. It is the policy of the Music League to foster new musical clubs throughout the country and to give every possible assistance to such clubs to obtain the services of artists on the list of the Music League. The success of the league since its affiliation with the Wolfsohn Bureau proves the value of just such a bureau operated in conjunction with a bureau having the scope and standing of the Wolfsohn organization.

Opera Stars Featured in Plans of Metropolitan Musical Bureau

THE Metropolitan Musical Bureau, which manages the extra-operative activities of the Metropolitan Opera Company, makes the following announcements:

Anna Case, the American soprano of the Metropolitan Opera Company, in addition to operative engagements, has had planned the most extensive concert tour in her career. It commenced in Springfield, Mass., on Oct. 9, and continues through to May, 1918.

Mischa Elman, Russia's noted violinist, will make a coast-to-coast tour, including a large number of Canadian cities. Opening his New York season with a recital at Carnegie Hall on Oct. 21, he will play fourteen times in New York City. The number of engagements this year will be the largest he has ever played in one season.

Giuseppe de Luca, Metropolitan baritone, who filled a number of important May festival engagements last season, will sing in concert before the opera starts, commencing his tour at Reading, Pa. Mr. de Luca will assume the leading rôle in the new opera "Marouf" at the Metropolitan Opera House.

Marie Rappold, Metropolitan soprano, will spend her time as usual between operative and concert engagements. But she will devote the greater part of her time to song recitals.

Giovanni Martinelli, Metropolitan tenor, makes the longest pre-season tour in his career. It opened Oct. 2 at Detroit to a house sold out two days in advance and to the largest concert audience ever gathered together in that city. Mr. Martinelli traveled as far west as Denver.

Maria Barrientos, the Metropolitan Opera's coloratura soprano, returning from South America for her third consecutive season at New York's Opera House, will appear in concerts during January and February before rejoining the opera company. She will begin her concert tour in Lynn, Mass., on Jan. 6.

Pasquale Amato, Metropolitan baritone, as usual, makes a pre-season concert tour. He will create several new rôles during the season.

Thomas Chalmers, new Metropolitan baritone, will sing a number of concert engagements during the year.

The Metropolitan Opera House Orchestra, under the direction of Richard Hageman, will make a spring festival tour.

Other activities of the Bureau com-

prise the management of New York recitals for artists. Hans Barth, American pianist, will make his début at the Princess Theater in November.

Pursuant to its policy of undertaking large enterprises such as the open-air operas, the Diaghileff Ballet Russe and the Caruso tour in the past, interesting announcements may be expected from the Metropolitan Musical Bureau during the forthcoming season.

Prominent Artists on Annie Friedberg's List

Annie Friedberg will present a large number of prominent artists this season, among them being several Metropolitan stars. Her present bookings indicate that she will have one of the best seasons since she has been in the managerial business.

Carl Friedberg, who has had signal success since he came to America, will make a Southern tour immediately after the holidays, and a four weeks' trip to the Pacific Coast. Among numerous other important concerts he will play three New York recitals, each with an entire new program. His season opens in Philadelphia with the Symphony Orchestra, Oct. 18.

Tina Lerner is starting her first concert tour under Miss Friedberg's management, and will arrive probably when this paper reaches its readers. She is booked in almost all the principal cities all over the States and Canada and will be heard in New York late in November. Her tour will cover some forty cities.

Jacques Urlus, the Metropolitan tenor, is on his way to America and will be heard in a number of concerts before starting his fifth American season with the Metropolitan Opera Company.

Herman Weil, baritone, is re-engaged for the Metropolitan, and will for the first time appear in a number of important concerts, among them an engagement with the Cincinnati Orchestra in December.

Mr. Urlus and Mr. Weil, as well as Rosina van Dyck, Mario Laurenti, Mme. Matja Niessen-Stone, Nana Genovese, Louise Day, Marian Veryl and Heinrich Meyn will continue under Miss Friedberg's management, and are all booked extensively.

Some additional artists are Alois

Trnka, violinist, who will appear in a number of recitals and joint concerts with a well-known singer: Mabel Beddoe, the Canadian contralto, who will have a joint recital tour through Canada with Tina Lerner; Neira Riegger, who started her first season at the Lockport

Convention, and Gilbert Wilson, formerly of the Century Opera Company. Besides these artists Miss Friedberg is managing the second tour of Leila Holterhoff, the blind soprano, who started her season auspiciously singing a return date at the Lockport Convention, Oct. 6.

Notable Array of Artists Under Daniel Mayer's Management

Daniel Mayer, who is now entering upon his third season in New York, where he has decided definitely to keep his principal office, is looking forward to a busy season for his artists.

Florence Macbeth, who has been going from success to success, has so many engagements this fall that Mr. Mayer is

Maximilian Pilzer, who won signal success at his recital in Chicago on Oct. 7 and with Mr. Dunham's Philharmonic Orchestra on Oct. 14, has many bookings during the coming winter, and Mr. Mayer's prediction that he would soon take the position as one of the foremost violinists of the day, is being rapidly verified. Mr. Mayer will give a few concerts in the spring, at which Mischa Levitzki, Maximilian Pilzer and Maurice Dambois will appear in chamber music, the first being at Aeolian Hall on Feb. 2.

Mr. Mayer has been able to book many engagements for Léon Rothier previous to the opening of his season with the Metropolitan Opera Co., and has also booked Lenora Sparkes for concerts in the South previous to the opening of the opera season.

The Misses Rose and Otilie Sutro, who have created such an excellent reputation during the years they travelled in Europe, are also being duly appreciated in their native country. They will appear with the Philharmonic of New York, with the Philharmonic Orchestra of Chicago, besides giving recitals in New York, Chicago, Boston and other cities.

Lillia Snelling, who met with decided success on her tour with the St. Louis Orchestra, is also much in demand. The same applies to Lila Robeson of the Metropolitan.

Max Gegna, the young Russian 'cellist who made so promising a début at his first recital in Aeolian Hall, is much in demand for recital work and joint concerts.

The latest recruit to Mr. Mayer's banner is Elias Breeskin, the young Russian violinist who met with success in New York, Boston and other cities during the past winter and who was presented by his friends with the beautiful \$16,000 Rougemont-Stradivarius. Mr. Breeskin is to give concerts during the coming winter in New York, Boston, Washington, Baltimore, Chicago and many other cities following an extended tour in the Middle West.

Florence Ostrander is also giving recitals in New York and Boston. Vida Milholland, a sister of the late Inez Milholland and the possessor of a beautiful voice, will give many recitals during the coming season, including Albany, Syracuse, Washington and other cities.

Outside of the artists exclusively under the management of Mr. Mayer, he is giving recitals in New York for many artists, including Moses Boguslawski, Mrs. Kathleen Hart Bibb, Mme. Elizaveta Kalova, etc., and is also kept busy in the direction of important concerts in aid of some of the most important war charities. Mr. Mayer's Western representative is Mrs. Helen L. Levy in Chicago, and she has been able to secure many bookings for his artists.

Hopes for Orchestra Under M. Messenger

By GERTRUDE F. COWEN

It is very difficult owing to the vicissitudes of present conditions to forecast definitely the plans for the coming season—and this one factor deals particularly with the coming of the National Conservatory Orchestra of Paris, due here in February, which opens its tour with a Metropolitan appearance immediately following its arrival. Albert Clerk Jeannotte, the official representative of this organization of eighty artists, under the leadership of André Messager, feels most optimistic not only of the positive arrival, but of the great success which this eminent orchestral body is certain of achieving, once it becomes known to the musical public of this country.

Of the other attractions under my management, Marie Sundelius faces a splendid season with the Metropolitan



Daniel Mayer, Formerly a Prominent Manager in London, Now Permanently Located in New York

not able to take any more dates till after the first of January. He is now busy booking her for the spring tour. Miss Macbeth will give her New York recital on Feb. 26.

Florence Easton is engaged for the Metropolitan Opera Co. through the offices of Daniel Mayer, and she and her husband, Francis MacLennan, will be busy in May and June next in duet recitals.

Mischa Levitzki, after several engagements in the East, will commence his orchestral engagements with the Chicago Symphony Orchestra on Oct. 26 and 27 at Chicago and on Oct. 30 at Cleveland. He is also engaged with the Cincinnati and other orchestras and has a very full time through the winter season, very few dates being open before February. Levitzki will give his first New York recital this season on Nov. 5, and the first Boston recital on Nov. 10, while his first Chicago recital at Orchestral Hall will be on Dec. 9.

Maurice Dambois, who opens his season with his recital on Oct. 25 at Aeolian Hall, has many engagements, including one at the Auditorium, Chicago, with the Chicago Opera Orchestra, conducted by Marcel Charlier, at which concert Mme. Melba will also sing.



No. 1—Felix Leifels, Manager of the Philharmonic Society. No. 2—Charles L. Wagner (Bain News Service Photo). No. 3—D. F. McSweeney, Associate Manager with Charles L. Wagner. No. 4—George Engles, Manager of the Symphony Society of New York

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Opera Company and later on in concert; Mrs. Edward MacDowell is to include a Coast tour, opening Feb. 13, with the Amphion Club at San Diego, Cal., in her itinerary; Irma Seydel appears with the Boston Symphony Orchestra in Boston and in joint recital with Farrar in Burlington, Vt., on Oct. 24; Messrs. Hubbard and Gotthelf, in their famous "Operalogues," again appear throughout the country, forty engagements already having been booked in the East alone, and

George Rasely, the young tenor, who makes his debut in the Oriental fantasy, "Chu Chin Chow," where he is one of the "featured" stars, having succumbed to the blandishments of a splendid contract for light opera offered by Morris Gest of Elliott, Comstock & Gest. As for Marion Green, the baritone, who retired temporarily from the concert stage to devote himself to further study in other directions, the American concert public whom he has delighted in the past will hear from him in the near future and judge for itself as to the achievements of this gifted singer.

Mr. Haensel Again Pleads for Co-operation Among the Managers

"Every season about this time I have tried to arouse interest in a reform of the unbusinesslike principles that obtain in the musical managerial field by stating some of the abuses and difficulties that exist," said Fitzhugh Haensel, when asked for a statement for MUSICAL AMERICA's Fall Issue, "but so far these has been no result; the managers have not come into any closer co-operation with each other; artists still dash from

saying a great deal, as last season was a uniformly prosperous one."

W. Spencer Jones, who spends six months of the year traveling in the interests of the firm's artists, reports equally optimistically from "the road," saying that, in spite of the various war demands for people's money there still seems to be a considerable amount left for music and allied arts. "In this respect," he says, "America is following the example of France and England in the first years of the war in keeping entertainments and amusements running as usual."

The list of artists under the Haensel & Jones management for the coming season includes: Margaret Matzenauer, contralto; Claudia Muzio, soprano; Paul Althouse, tenor, all of the Metropolitan Opera Company; Leopold Godowsky, the pianist; Maggie Teyte, soprano, formerly of the Boston Grand Opera Company; Christine Miller, the American mezzo-contralto; Ethel Leginska, pianist; Arthur Middleton, American baritone; Grace Kerns, soprano; the Cherniavskys, the Russian trio; Merle Alcock, contralto, and Bechtel Alcock, tenor; Zabetta Brenska, mezzo-soprano; Wynne Pyle, pianist; Christine Schutz, contralto; Harold Henry, pianist; David and Clara Mannes, violin and piano; Carl Schlegel, baritone of the Metropolitan Opera; Charles Wakefield Cadman, composer-lecturer; Sue Harvard, soprano; George Hamlin, tenor, and Edna de Lima, soprano.

Of these Mme. Matzenauer has already commenced her season with a concert tour of the Pacific Coast, where she is creating a sensation and arousing such enthusiasm as has seldom been aroused by any artist. The famous prima donna will again be heard in leading rôles at the Metropolitan Opera.

Leopold Godowsky will give recitals in New York and Chicago this month and fill concert engagements in the East until January, when he goes to the Pacific Coast for a return tour, a result of his triumphs there last season.

Christine Miller, from present indications, will exceed her record of 125 concert dates filled last season. The popular mezzo-contralto has already started her season with a concert tour of Western Canada, in which she scored such a remarkable success that return dates this season have been requested.

Claudia Muzio will sing several new rôles at the Metropolitan, will appear in New York with the New York Symphony Orchestra and in addition the charming prima donna soprano will make her first concert appearance in the West this season.

Leginska's successes the past few seasons have achieved their result in the quality and quantity of the engagements booked for her this year, among which are included appearances with the Boston Symphony, the New York Symphony and Cincinnati Symphony Orchestras.

Maggie Teyte opened her season with opera performances in Mexico City, going from there to California for a subsequent season of opera. For January, February and March Miss Teyte is being booked for concerts throughout the country.

Wynne Pyle's season has started with a rush and the beautiful American pianist will play with the following symphony orchestras, besides many recital engagements: New York Philharmonic, Cincinnati Symphony, New York Symphony and Detroit Symphony.

Merle Alcock, Bechtel Alcock, Grace Kerns, Christine Schutz, Zabetta Brenska, Sue Harvard and Edna de Lima all have a fine showing of recital and oratorio appearances.

Paul Althouse will be heard in several new rôles at the Metropolitan Opera and

in many concerts and recitals as well. His season has already started with a tour of the Middle West, during which he will fill over fifteen engagements.

Arthur Middleton will devote his entire season to the many concert engagements which have been booked for him—among them appearances with the Boston Symphony and the New York Philharmonic Orchestras. He will also give recitals in New York and Chicago.

David and Clara Mannes will give their annual New York recital series and appear in many other cities as well. Harold Henry will play with the Chicago Symphony Orchestra and in recitals throughout the country, and Charles Wakefield Cadman will have his new opera performed at the Metropolitan among other honors.

Johnston's Artists for This Season

R. E. Johnston as usual will manage the Biltmore Friday Morning Musicales to be given in the Grand Ballroom of the Biltmore on Nov. 9, Nov. 23, Dec. 7,



Photo by Mishkin

R. E. Johnston, a Veteran in the Managerial Ranks

Dec. 21, Jan. 4, Jan. 18, Feb. 1, and Feb. 15.

The following artists will appear: Frances Alda, Cecil Arden, Richard Buhlig, Enrico Caruso, Anna Case, Jean Cooper, Maurice Dumesnil, Giuseppe De Luca, Mischa Elman, Geraldine Farrar, Rita Fornia, Mary Garden, Leopold Godowsky, Rudolph Ganz, Aurelio Gorni, Louis Graveure, Paulo Gruppe, Fritz Kreisler, Mai Kalna, Alys Larreyne, Giovanni Martinelli, Marguerite Namara, Lucile Orrell, Idelle Patterson, James Stanley, Herman Sandby, Ganna Walska, Mary Warfel, Eugene Ysaye.

Mr. Johnston will also manage the concert tours of Frances Alda, Mary Garden, Eugene Ysaye and others.

'Musical America' Has Changed Conditions

By WALTER DAVID
President of Foster & David

It is over twenty years now that I have been in the various branches of the concert business. One might infer from that statement that I am somewhat of a relic of antiquity, approaching the sear and yellow period of my life. In order that future historians may have the correct data on the matter, I will state that I was born on a Christmas day in the Latin quarter of a little town in the State of Maine, in the year of our Lord one thousand eight hundred and seventy-three.

During all these years that I have been in the business I have seen many changes. I have seen many stars rise, shine for a time, and then fade away into the great unknown. Of the artists who were actively engaged in concert work then only two or three are now before the public and retain their popularity.

Most of the changes have been for the betterment of conditions, and one of the main factors in the musicalization of this country has been the efficient work of the veteran, John C. Freund, and the men who make MUSICAL AMERICA. They have a high ideal to which they have

given unswerving loyalty, and the influence of this publication is not to be underestimated. I am sure the providers, producers and consumers of music have a keen sense of appreciation for what this publication has been in the field of musical journalism.

One of the menaces of the business has been, and doubtless will continue to be, the irresponsible manager, who either through ignorance or intent, misleads his clients by the extravagant statements he makes for the artists he represents. These managers have tenors greater than Caruso, sopranos greater than Galli-Curci and contraltos greater than Schumann-Heink. The Carusos, the Galli-Curcis and the Schumann-Heinks are a good deal like century plants and blossom about as frequently. The able criticisms of MUSICAL AMERICA go a long way in setting the local managers right in these matters.

Selling artists is very much the same as selling any other commercial commodity, the first consideration being quality. In that respect my firm has always held a high standard and will continue to as long as I direct its affairs.

I extend my thanks and congratulations to MUSICAL AMERICA for its work in carrying out the propaganda for the American composer, the American musician, the American manager and the great American audience.

Variety of Offerings in Charlton's List

Three prima donnas are announced under the Charlton management—Mme. Helen Stanley, Mme. Johanna Galski and Mme. Julia Claussen. Mme. Gabrielle Gills, the French soprano, who came to America last season under the auspices of the French-American Association of Musical Art, will again be heard in the recital field. Other singers on the Charlton list include Caroline Hudson-Alexander, soprano; Mary Jordan, contralto, and Nevada Van der Veer, contralto; Reed Miller, tenor, and Allen Hinckley, bass-baritone, and Cecil Fanning and Tom Dobson.

The three Charlton violinists are Eddy Brown, Jacques Thibaud and Francis Macmillen. This will be Mr. Brown's third year in America. He will open the season with a recital in Carnegie Hall on Sunday evening, Nov. 11.

Pablo Casals, the Spanish 'cellist, will return in December from his home in Vendrell, Spain, where he spent the summer. He will be heard again in recital and jointly with Harold Bauer, pianist. Mr. Bauer will likewise make an extended tour and will give three New York recitals in addition to appearances with the symphony orchestras. Ossip Gabrilowitch, the Russian pianist, will not commence his tour until Jan. 1, but his time from that date is well filled up to the close of the season. Guiomar Novaes, the young Brazilian pianist, will be heard with nearly every symphony orchestra of importance in the country. Beryl Rubinstein is another young pianist of whom big things are expected.

Two other attractions under the auspices of the French-American Association of Musical Art are Joseph Bonnet, the French organist, and the Société des Instruments Anciens. Mr. Bonnet, like Jacques Thibaud, has been granted a leave of absence from the French army. His stay will necessarily be a limited one, as will also that of the "Ancient Instruments," as Henri Casadesus and his unique organization must return to Europe shortly after the new year.

The Flonzaley Quartet will continue to be the star chamber music attraction of this management.

Anderson's Thirteenth Year as Manager

By Walter R. Anderson.

THIS is my thirteenth year as a concert manager so it ought to be a good one, at least I am going to make it so if hard work and persistent effort will bring it about.

Last spring the prospects for 1917-18 were very doubtful, so many of the clubs deciding to postpone matters until the

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Fitzhugh Haensel of the Firm of Haensel & Jones

one end of the country to another for one or two engagements; prices in one city are more and in another less—and the game goes merrily on.

"However, we are not at all pessimistic as far as our business personally is concerned, for in spite of war conditions and all the reasons why business should not be good, it is, in fact, surprisingly the reverse. Last spring, it is



Photo by Mishkin

W. Spencer Jones of the Firm of Haensel & Jones

true, everyone held back from signing contracts and bookings were very unsettled, but this fall things have picked up wonderfully and we have now even more contracts for our artists than we did last year at the same time. This is

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war panic had abated; it looks now, however, as though there has been a reaction and that the need of a business-as-usual feeling has been felt by the organizations who realize that it would be a step in the wrong direction to cancel or even curtail musical entertainments.

My list of artists is up to the usual standard and includes some of those who obtained many successes last season—Marie de Kyzer (Marie Kaiser), entering her sixth season under my management, started Sept. 16 on a six weeks' tour through Michigan, Wisconsin, Minnesota, Iowa, Kansas and Missouri, and will probably be booked solid again as last year. Two new excellent sopranos on my list are Dicie Howell (lyric) and Gretchen Morris (dramatic).

Margaret Abbott, contralto, who made such a phenomenal record on her first season 1917, with such important engagements as Worcester Festival, Paterson Festival, Springfield Festival, Lindsborg Festival, N. Y. Rubinstein Club, Chicago Recital, Columbia University Choral Society, etc., is already booked for a large list of engagements for 1917-18. Mabel Addison is another contralto who appeared last season at the Paterson Festival and is scheduled for big things this coming season.

The Elsa Fischer String Quartet leaves New York Oct. 15 for a five weeks' tour in Ohio, Indiana, Illinois, Iowa, Kansas and Missouri, another southern tour is being booked for April as a result of their successful trip through Maryland, North Carolina, South Carolina and Georgia last February. Other artists include

Charles Troxell, tenor, who sang last season with the Boston Choral Union, New-ark Festival, etc.; Stetson Humphrey, baritone; William Tucker, basso, who appeared last season with the New York



Walter Anderson, New York Manager

Oratorio Society, People's Choral Union, Mendelssohn Glee Club, Musical Art Society, etc.; Blanche Goode, pianist, soloist with the New York Philharmonic orchestra and Frederic Gerard, violinist.

Need for Music Stronger Than Ever, Declares Antonia Sawyer

A VISIT to the offices of Antonia Sawyer, on the top floor of the Æolian Hall Building, discloses the fact that "business as usual" is the device of this enterprising manager. Even during the lull that followed upon the unprecedented activity of the season 1916-1917, and the chaotic conditions created by the cause and effects of the international situation, Mrs. Sawyer preserved her optimism,



Antonia Sawyer, Optimist and Musical Manager

and later developments have fully vindicated her attitude.

In discussing the situation, she said: "When I tell you that I could permit myself only two short weeks' vacation this summer, and was also obliged to absent myself from the Maine Festival, in which my artists played a conspicuous rôle—you will understand how great the pressure of work has been, and still is. My prediction that the American people would feel the need of music and all other forms of legitimate recreation more keenly than ever, in this period of storm and stress through which the nation is passing—is by way of being fulfilled. Despite forebodings to the contrary, no one of the great orchestras has disbanded, or even diminished its activity; from all parts of the country come requests for high-priced artists, which may be taken

as an indication that no economic measures are planned as far as the musical life of the nation is concerned. In fact, we are entering upon a season of big musical events, which should have an inspiring influence upon our national life.

In discussing her own particular activities for the forthcoming season, Mrs. Sawyer said: "I am gratified to be able to announce my well-known trilogy of artists—meaning, of course, Mme. Julia Culp, Percy Grainger and Louis Graveure—all of whom have been under my management for many seasons and need no introduction to American audiences. I confess that it was not without some misgivings that I watched Mme. Culp and the incomparable Van Bos, sail away last spring, knowing that the best-laid plans can be frustrated in such troublous times as these. But, to my great delight, a letter is at hand announcing their return early in December, after a short autumn tour through Holland. California will again claim Mme. Culp, this being her fourth visit to the Pacific Coast. Van Bos writes that they have been hard at work this summer preparing new programs of French, Italian and English songs.

"Percy Grainger, as the whole world knows, has been making music all summer as a member of Rocca Resta's military band, but has now been granted an extended furlough, which will enable him to absolve his regular concert engagements. He opened his winter campaign in Maine.

"Louis Graveure, ever on the lookout for interesting new material, is devoting the entire program of his first New York recital to the Treharne songs, with the composer himself at the piano. Another program will contain a group of songs by O. G. Sonneck, chief of the musical division of the Library of Congress."

In announcing Vernon Stiles as one of her artists this season, Mrs. Sawyer adds a name of peculiar prestige, gained both at home and abroad. A "Stiles Night" was one of the featured events of the Maine Festival, and this auspicious opening should augur well for this singer's success during the coming season. Mr. Stiles is another artist who will need to receive dispensation from military duties, owing to the fact that he is serving as musical instructor at Camp Mills, where he is instilling into the men the inspiration to be derived from spirited marching songs.

Mrs. Sawyer has an interesting group of younger artists under her management, some of whom have already been heard and appraised by American concert-goers and others who have yet "to

win their spurs." In the first category is the phenomenal young Chilean pianist, Rosita Renard, who succeeded in establishing her right to "a place in the sun" by two recitals given in Æolian Hall at the close of the last season. She was again heard in the same hall on Oct. 13, and will now be introduced to out-of-town audiences, one of her earlier appearances being at Akron, Ohio, where she has been chosen as the artist to open the new Civic Hall.

Samuel Gardner, the young Russian-American violinist, will also need no introduction, as his unusual gifts have been recognized by the leading critics of New York, Boston and Chicago. After a series of "camp concert" successes Gardner opened his season in Detroit, where he gave a joint recital with Martinelli of the Metropolitan ensemble.

It is seldom that a young singer, in her first season, has conferred upon her the distinction of appearing as soloist of the Boston Symphony Orchestra, and this must be taken as a very patent proof of the artistic capacity of Rosamund Young, a Boston mezzo-soprano to be introduced by Mrs. Sawyer. Miss Young will make her début in Toronto, sharing the program with Louis Graveure.

"Modern French Works" will engage

the attention of two artists whose names appear for the first time on the Sawyer list. These are Henry Eichheim, Boston violinist and composer, and Sam Charles, a pianist whose work has ever shown a strong predilection for the idiom of the neo-French school of composers.

Katherine Dayton, the dainty little *di-seuse*, whom a New York critic has pronounced a "positive personality" and an "interpretative intelligence," will continue the line of work in which she has met with success, while Nelda Hewitt Stevens, a true daughter of the South, will be heard in her unique programs of "Befo' de War" songs.

Still other artists to be presented by Mrs. Sawyer this season are Louise Mac-Mahan and Hartridge Whipp, both of whom will specialize in the field of oratorio. Mr. Whipp comes from the Pacific coast, where he has occupied a very definite place in the musical life of that section.

Jenny Larsen, the brilliant Swedish soprano, has spent the entire summer in California. She has prepared several programs of Danish and Swedish songs, and in addition will offer a large repertoire of old English, French and Italian songs.

Catherine Bamman, in Confidential Chat, Tells of Managerial Prosperity

"ALL the world's a stage"—at least all my world, and the more unreal and fanciful I can keep it the better do I enjoy my work. The extraordinary allures me, the average appals. I want



Photo by Charlotte Fairchild

Catherine Bamman, a Manager Who Believes in Novelties

only the "different" sort of attractions or those which have distinction enough to groove with them. Charles Wagner wrote me not long since: "Why do you not announce yourself as Manager of Exclusive Novelties?" I bow to the vision of this pre-eminent manager and do announce the direction of exclusive novelties.

My headline novelty for this season is not alone the most interesting by far, but, from present indications the most productive attraction I have ever undertaken to book. It is full of possibilities and development. It doesn't preach, it entertains, and lets the beauty of what it does speak for itself. I am bored to tears with artists who mistake the stage for the pulpit, and, so, is the public. After two years of dreaming about it I have finally managed to weld the most exceptional little company of Russian Dancers now in America with Barrère's miniature chamber music orchestra. Last week I answered eighty-five inquiries for this joint attraction which goes on tour in the spring. And these be war-times!

But despite the fact that our chief concerns for the present lie "over there,"

it is certainly going to be a big musical year over here. The Barrère Ensemble has added to its annual return engagements at least twice as many appearances as it has ever made before, as for the Trio de Lutèce two tours are closed and a third one is almost closed, there will probably have to be a fourth. Lucy Gates is strongly in the ascendant and will appear on most of the prominent "all star" courses. Martha Phillips has only to repeat her success of last season to be assured of a very definite artistic position. Carlos Salzedo is making himself more and more felt as a virtuoso of outstanding proportions. He promises some interesting expositions of the harp not only as a solo instrument, but in ensemble.

No, I've had no time to take up knitting as yet, but with the dark pall of war hanging over our country I feel that after all it is a pretty good sort of business which will permit one to keep on putting the "H" into 'appy.

Finds Urgent Demand For American Artists

By GEORGE BROWN

The entry of the United States into the great world war has not, as many thought it would, materially affected the concert business, but has rather enhanced it for the coming season, especially as far as American and the artists of the allied nations are concerned. In times of greatest stress people must have amusement and entertainment to divert their minds and relax the nervous tension under which they may be laboring.

This season, as far as I have been able to notice, there has been a marked disposition on the part of the leading musical clubs, societies, universities and symphony orchestras to engage American artists as soloist, and some of the foremost clubs are presenting courses composed entirely of American artists. The public at last seem to be realizing that we have native American operatic singers, concert artists, pianists and violinists who compare very favorably, at least, with any of the foreign artists.

Albert Spalding, who enlisted in the Foreign Department of the Aviation Corps, is now serving with his contingent "somewhere in France." Spalding chose the Aviation Corps for, as he said, "If there was any romance or chivalry left in modern warfare, it was in the air, where a man was allowed a chance to use his own daring and ingenuity to outwit his opponent." Mr. Spalding's patriotism prompted him to cancel what would have undoubtedly been the banner season of his career, as he had been booked for an extended tour of the United States and Canada, and would have also returned to Havana and the West Indies for his third consecutive concert tour.

[Continued on page 21]

ALL'S WELL WITH THE COUNTRY, SAY THE MANAGERS

[Continued from page 20]

Loretta del Valle, American coloratura soprano, will open her concert season as soloist with the St. Louis Symphony Orchestra in St. Louis early in November, being the first soloist of the season with this organization. Later, in November, she will appear as soloist with the Philharmonic Orchestra at Carnegie Hall. She will also make a tour of the principal cities as far west as San Francisco. A large number of concerts have also been arranged for her by the Knights of Columbus. In February, she will again

tour the famous Florida winter resorts, including Palm Beach, Miami, Tampa, St. Petersburg, Daytona, Orlando, St. Augustine and other resorts.

Henri La Bonté, the American tenor, will make his second concert tour of America beginning in November. While negotiations are pending for his services with several opera companies, he will undoubtedly stick to the concert field, where the pecuniary remuneration is greater than in grand opera. His past successes with many of the leading clubs, societies, orchestras and festivals, as well as his concert appearances, have established him as a popular concert artist.

Intelligent Publicity the Need of the Hour, Says W. R. Macdonald

"A little camouflage now and then is relished by the best of men"

was the smiling response to the question posed to W. R. Macdonald regarding prospects for this coming musical season. The former manager of the original Boston Opera Company has become one of the prominent managers in New York in less than two seasons, which, however, does not prevent him seeing some of the great city's methods from—shall it be said—a Boston perspective? "It is quite evidently the thing, at this time of the year, to predict a huge boom in the demand for artists—particularly one's own! Just a little harmless camouflage, *n'est-ce pas?*"

"We workers in the offices of W. R. Macdonald, Inc., believe that it is going to be an excellent season for tried and established artists and for those younger ones whose talents have made their names quickly famous in the world of music. It will not be the easiest kind of year, we think, for unknown artists to make their bow to the public. Much of the call upon artists this year comes from organizers of concerts for war relief purposes. For instance, in the first fourteen days of October, Arthur Hackett will have sung for two such purposes, one for naval hospital relief in Boston and another for a memorial hall to soldiers in Hamilton, Canada. Obviously, to arouse the necessary interest and to accomplish the purpose desired, *i.e.*, to raise as much money as possible for the object in view, committees feel it desirable to offer artists in popular demand.

"Above all, this is going to be a season when persistent and intelligent publicity should be the watchword of the manager careful and jealous of the interest of his artist. Our own policy is the continual campaigning, in season and out of season, in behalf of only that limited

number of artists to whom we know we can give unceasing attention in the conduct of their business and in the realm of publicity and all that this latter implies. That 'it pays to advertise'



W. R. Macdonald, Formerly of Boston, Now a New York Musical Manager

when presenting an artist of genius is such a truism that it is almost platitudinous. In addition to the American tenor Arthur Hackett we are this season presenting to the public of the United States and Canada the Belgian pianist, Leon Sampaix."

Frothingham Artists Booked for a Season of Signal Activity

ALTHOUGH the opening of the season of 1917-18 will find John W. Frothingham, president of John W. Frothingham, Inc., "somewhere in Serbia," where he is at the head of a mission sent by the American Red Cross, the affairs of the management proceed on the even tenor of their way according to the plans originally formulated by the president, for the time being in charge of M. Teresa Thompson, treasurer, and Edward W. Lowrey, press and traveling representative.

The roster of the bureau remains unchanged from last season, with a single exception, the name of Mme. Edvina is missing since she has elected to remain in Europe rather than face the perils of an Atlantic crossing. Otherwise the list includes the Russian Symphony Orchestra, Modest Altschuler, conductor; John Powell and Carolyn Cone-Baldwin, pianists; Willem Willeke, 'cellist; Gaston M. Dethier, organist and pianist; Edouard Dethier, violinist; Lada, concert dancer; Gertrude Auld, Dora Gibson and Marie Louise Wagner, sopranos; Emma Roberts, contralto; George Harris, Jr., tenor, and Edgar Schofield, bass-baritone. For all of these artists an active and prosperous season is well assured.

The Russian Symphony Orchestra will make at least two tours, the first opening in Norfolk, Va., on Nov. 19. The second tour will open on April 1, and is booked through the following states: Pennsylvania, Ohio, Indiana, Illinois, Wisconsin, Missouri, Kentucky, Tennessee, Georgia,

Alabama, Mississippi, Louisiana, Texas, Arkansas, Oklahoma, Kansas, Colorado, Nebraska, Iowa and Michigan. For the coming season the repertoire will include many novelties recently received from Russia by the conductor.

On its spring festival tour during May 1918, the Russian Symphony will have the assistance of the following artists who will form the vocal quartet: Dora Gibson, soprano; Emma Roberts, contralto; George Harris, Jr., tenor and Edgar Schofield, baritone.

Lada, the rhythmic dancer, who gave more than thirty performances with the Russian Symphony Orchestra last season will again appear with that organization and is also engaged for a number of joint appearances with the Zoelner Quartet.

John Powell, the pianist, who has done his share toward proving the contention that America can produce artists second to none, has a long season ahead of him. His first recital took place on Oct. 3 at Birmingham, Ala. In addition to his New York recitals he will also be soloist at two concerts of the Symphony Society of New York.

Willem Willeke, the 'cellist, for ten years a member of the Kneisel Quartet, will be available for recital appearances for the first time since coming to America. He has already been engaged with the Chicago and St. Louis Symphony Orchestras, for recitals in Cleveland, Erie, Oberlin and elsewhere.

Gaston M. Dethier after a season or so of comparative inactivity as a concert

organist will again come forward prominently in that capacity. He will also give a number of sonata recitals for piano and violin in association with his brother, Edouard Dethier, the violinist.

Emma Roberts, the contralto, whose first New York recital last November, at once established her as a singer of interesting gifts, will make her initial appearance as soloist at the concerts of the Symphony Society of New York. She will also sing with the Detroit and Cincinnati Orchestras for the first time and will be soloist with the Russian Symphony at its Boston concert in December.

Gertrude Auld will open her season with her annual New York recital in Aeolian Hall on Oct. 23. She will be heard again in Boston in recital where her debut last spring was an outstanding event in a crowded season. Another Boston engagement will be at the opening of Miss Terry's series of three musicals on Mondays in January. Mme. Auld will also be one of the recitalists in the Kinsey series in Chicago.

Dora Gibson, the English soprano, will give her first New York recital after the holidays. She will make a tour of New England and will sing again in Boston, where she was heard at the Boston Symphony "Pops" last fall. She will also be the soprano of the quartet which will accompany the Russian Symphony

Orchestra on its spring festival tour.

Marie Louise Wagner, the young American soprano, will be heard in recital at Aeolian Hall for the first time. Miss Wagner will also sing in the South and in her home city, Cincinnati, during the season.

George Harris, Jr., is another Frothingham artist who will start the ball rolling betimes as his first Aeolian Hall recital is set for Oct. 29. Mr. Harris is also announced for a recital in the Kinsey series in Chicago in February.

Edgar Schofield, the baritone soloist at St. Bartholomew's Church, New York, has returned from the Berkshires entirely recuperated from the effects of his recent operation. Mr. Schofield will sing in Cincinnati and Chicago for the first time the coming winter. Mr. Schofield will also make an extended tour of Western Canada in March.

Carolyn Cone-Baldwin is announced for recitals in Milwaukee and Chicago late in October and on Nov. 5 will make her first bow at Aeolian Hall, New York. In November she will be soloist with the Russian Symphony Orchestra at a concert to be given for the benefit of the Handicraft Club of Baltimore in the Lyric Theatre in the Monument City. On Dec. 1, she appears with the same organization under Mrs. Eva McCoy's local management in Erie, Pa.

New Clubs in West Increase Demand for Concert Artists

WHEN Alma Voedisch, the well-known manager who especially in the West has manifested so much musical enterprise, was questioned as to the effect of war conditions on the musical situation in the West and Middle West, she replied:

"While earlier in the season the musical outlook seemed rather discouraging, as a great many of the clubs refused to engage artists until their own membership had been quite secured, now practically all the musical clubs have expanded to the extent of taking on more artists—and, before all—more expensive artists than in any of the former years. Even the student concert series in the various

orchestras—not to mention the congregating of so many great artists—it is hard to realize what it means to the people of the smaller western cities to have grand opera brought right to their homes, as it were. For we must not forget that up to three or four years ago the majority of these people had never heard an opera or a symphony orchestra. To them an opera or a symphony performance when it really did come, proved something of a revelation. The result of the annual visit there of such organizations has been the formation of their own symphony orchestras as in Boise and Walla Walla, supported by the business men of the towns.

"Portland, Seattle and Tacoma this season had their first of what promises to be a regular chain of annual musical festivals. The success of the event, or events, was tremendous, both artistically and financially.

"Yes, the musical activity all over the country would seem to indicate that the war will not be able seriously to affect bookings. For people seem to realize fully that, if ever, this is the time when music is a necessity."

Among the artists under the management of Alma Voedisch this season are the Metropolitan basso, Henri Scott; Theodore Spiering, the violinist; the contralto, Marie Morrissey; the 'cellist, Carl Kirksmith, and others. O. P. J.

Busiest Season for Miss Pease's Artists

In anticipation of an active 1917-1918 season, Florence L. Pease, the New York manager, has moved her offices from 1 West Thirty-fourth Street to larger quarters at 29 East Forty-eighth Street. The past two seasons have been unusually successful ones for both Miss Pease and her artists, and judging from present indications the coming season will be the busiest and most prosperous one Miss Pease has had.

Miss Pease will have under her management for the coming season practically the same artists she had last year.

Always a favorite as a soloist with orchestras, Mme. Povla Frijs, the Danish soprano, will appear at a pair of concerts with both the Chicago and Philadelphia Orchestras in their respective cities, and will make her first appearance this season in New York on Nov. 4 at the opening concert of the Society of the Friends of Music, with Ernest Bloch conducting the orchestra. Mme. Frijs will also make an extended Western tour, beginning early in January. During her stay in Paris this summer she has prepared a number of new and interesting



Photo by Underwood & Underwood
Alma Voedisch, Manager of Musical Artists

university centers have now resumed their regular cycle of concerts, which at first had seemed more than doubtful on account of the conscription of so many of the students.

"A further auspicious symptom is the organization of quite a number of new musical clubs throughout the Dakotas and Montana. And still another significant factor is that to-day nearly all the smaller towns there have their community choruses. The visiting symphony orchestras, the Boston Grand Opera Company and other first class operatic organizations touring the country have done more than their 'bit' to stimulate musical interest. Naturally, for us, living in the metropolis with all the advantages of opera and symphony

[Continued on page 23]

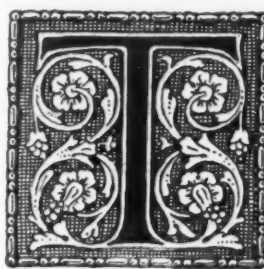
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ALL'S WELL WITH THE COUNTRY, SAY THE MANAGERS

[Continued from page 21]

programs, which she will use in her recitals this season.

Another artist who is also a favorite as soloist with orchestras is Winifred Christie, the Scotch pianist. Miss Christie will appear with the Boston Symphony Orchestra this season in Washington, Philadelphia, Baltimore and Brooklyn, and is also booked for a number of recitals.

May Mukle, the English 'cellist, is booked to make a tour to the Pacific Coast, and her opening concert of the coming season will be in Buffalo on Nov. 3.

Roderick White, American violinist, will appear at a number of colleges and educational institutions and will also give recitals in New York, Boston and Chicago.

Rosalie Wirthlin, contralto, will give a recital in New York, Jan. 4; Boston, Dec. 8; Chicago, Jan. 8, and St. Louis, Jan. 10.

M. H. Hanson Describes His Artist-Offerings

M. H. Hanson makes the following statement regarding his artists for this season:

"Marcella Craft, who came over under my management, totally unknown in this country, except to a few who heard her in Munich, has now established herself as one of our leading sopranos.

"Leo Ornstein I consider to be one of the most extraordinary young men of our country. Just about to celebrate his twenty-second birthday, his first orches-

tral compositions have been accepted by Josef Stransky for performance by the Philharmonic Orchestra during the season, and for concert appearance he is much in demand. He is booked solidly up to Jan. 15, and has many dates after that booked for him. I have been endeavoring to keep together a little band of reliable and very satisfactory artists. It is a pleasure to be the representative of Vera Barstow, the brilliant young violinist, whose concert engagements year after year increase in number and importance. It is equally pleasant to represent Mme. Frida Benneche, the American singer of Huguenot descent, and Lydia Locke, that brilliant and charming coloratura soprano. The same applies to Gertrude Karl, a most reliable contralto of the younger class.

Among the American singers I shall again represent Eleanor Hazzard Peacock. I have also with me Vivian Gosnell, the English baritone, who finds ready recognition wherever he sings, and it is more than an honor to be the representative of Mrs. H. H. A. Beach, our great American composer and pianist. Equally brilliant is that splendid American tenor, Albert Schott, whose operatic career in Germany is well known.

"Two tours are now being worked on in this office, one is that of the Jewish Cantor, Rosenblatt, who with his choir will have a tour of about twenty-five concerts during January and February; and when I tell you that I have been lucky enough to sign an exclusive contract for the concert appearances of Riccardo Stracciari, the baritone, I am sure you, and those who know what Stracciari is to-day, will admit that it is not necessary for me to wait until we get artists again from Germany."

artists. Until the present time there has been little opportunity in the musical field for the young singer, the young violinist, the young pianist, with the result that the young artist has a hard time getting placed before the public.

"I want to help many of the young artists in every field who have not the

necessary money to finance themselves in the usual way. The only way in which such help can be given is the establishment of such an agency as the Bel Canto. It will be a co-operative affair and accordingly will cost every member of the bureau simply his share of the total expenses."

Holds Clubwomen Responsible for an Active Concert Season

"As long as the clubwomen of America continue to make the rapid strides they have achieved these past few years there is no reason to fear a slump in the concert business—come what may," is the opinion expressed by Emil Reich.



Emil Reich, New York Manager of Musical Attractions

"Contrary to expectations, the clubs have engaged more artists this season than customarily. To a large extent this is doubtless due to their increased activities with a view to raising money for war charities. There is no denying that

it is the women who are making the effort in this country to gain a more general appreciation of music and they have gone about their work in such an earnest manner that it has resulted in the weeding out of those managers who had nothing really artistic to offer.

"The women have to be reckoned with and the sooner the musical managers realize it, the better."

The Miniature Philharmonic Orchestra is to make an extensive tour under Mr. Reich's direction. This organization will fill a long-felt want in those towns which cannot afford to pay the price for large orchestras of the first rank, and at the same time do not wish to engage an inferior one, for it embodies thirty players of the highest merit, under the direction of Jacques Grunberg. The orchestra makes its initial appearance in New York the latter part of November.

Mana Zucca, pianist and composer, will this season offer unique concerts of her own compositions. She will tour the South and Middle West.

Nicholas Garagusi, violinist, will appear in recital and with the Miniature Philharmonic in New York City and is booked throughout the South and Middle West.

Marie Narelle, singer of Irish ballads, who needs no introduction, will also tour the Middle West.

R. Olshansky, Russian baritone, formerly of the Montreal and Boston Operas, will make his debut as a concert singer at the initial concert of the Miniature Philharmonic. Helen Mara, lyric soprano, and Miss Hoffman, coloratura soprano, have come under Mr. Reich's management.

The Belgian 'cellist, Gerald Maas, will be heard as soloist with the Miniature Philharmonic and is to appear jointly with Miss Narelle and Mr. Olshansky.

Advance Booking Far Ahead of Last Season, Declares Mr. Winton

Plans made by the managerial firm of Winton and Livingston, Inc., Victor C. Winton, president, will carry this agency through its most pretentious season during 1917-1918.

Answering the manager's call for this issue, Mr. Winton said: "Notwithstanding a slight tendency on the part of some of the local managers throughout the country to hesitate in going ahead with their arrangements for their courses, I find our advance bookings at this time of year about 50 per cent heavier than they were last season. From the financial point of view everyone should be aware that our country was never so well off as it is now, and the big redeeming feature about this situation that pertains to our end of it is the fact that the laboring classes have shared in this prosperity, and are now in a better position to enjoy the fruits of artistic endeavor than ever before.

"Alarms of bad conditions and lack of support for musical events are without legitimate foundation, and all artists, managers and persons connected in any way with musical work should disrupt such false beliefs.

"As to the attractions on our list, we have entered our first season as booking agents for the New York Philharmonic Orchestra, and have the November, December, February and March tours booked solid with incidental dates within easy reach of New York City scattered all through the entire season of its New York and Brooklyn regular subscription courses.

"Among the artists who were on our list last season is found the name of Lester Donahue, the young American pianist, who is at present on the Pacific Coast and starts his coming concert tour there; playing through November en route to New York, commencing his concert work in the East the first part of December. He will have recital appearances in New York, Chicago and Boston.

"Adelaide Fischer, again touring under our management, will fill about twice as many engagements as she did last season. Her New York recital will be given, as usual, at Aeolian Hall.

"Sybil Vane, the young Welsh soprano, will again be heard extensively in concert.

"Louis Siegel, the violinist, has been secured by us for the coming season, and he will make his first real tour in this

country this season. During the past summer Mr. Siegel has been in Spain with Pablo Casals. Mr. Siegel returns to America this month, and his first appearance will be on the 31st as soloist with the Philharmonic Orchestra in Kingston, N. Y.

"William Wheeler has been booked with many of the important choral societies in the East and Middle West.

"Dai Buell, the Boston pianist, opens her season by giving her second New York recital at Aeolian Hall on Oct. 25. This will be followed by recitals in Boston and Chicago.

"Alice Sovereign, contralto, has come under our management this season. Miss Sovereign gives her New York recital on Nov. 1.

"Vera Curtis, soprano of the Metropolitan Opera Company, of course, will be busy not only at the opera where she is to sing many more and new rôles to her next season, but also will have tours in the South and East during her available time.

"Charles Harrison, the tenor, will make two extensive tours to the West and Southwest.

"Albert Wiederhold, the Canadian bass-baritone, is new on our list this season. He will have several important engagements with societies this coming season.

"By arrangement with Mr. Culbertson, of Chicago, we are representing Tilly Koenen, the Dutch contralto.

"Guy Maier and Lee Pattison, Boston artists, have become favorably known for their unusually interesting and un-hackneyed programs for two-pianofortes.

"Mme. Mariska Aldrich, formerly of the Metropolitan Opera Company, and well known in Europe through her connections with the Berlin, Dresden and other prominent opera houses, has spent the summer on the Pacific Coast. Her first concert dates of the season start in that territory, to be followed by a trans-continental tour."

Bel Canto Musical Bureau Makes Début

The Bel Canto Musical Bureau has opened its offices in Carnegie Hall. Its director is the baritone and teacher, Lazar S. Samoiloff.

Mr. Samoiloff makes the following statement:

"My object in opening this bureau is to provide a medium primarily for young

Florence E. Markel Announces Her Plans

Florence E. Markel, the New York concert manager, will this season direct the concert activities of Gladys Axman, the dramatic soprano, and the Sinsheimer Quartet.

Miss Markel has already booked Miss Axman for appearances at Lynn, Mass., Feb. 4, on a program with Fritz Kreisler; at Carnegie Hall, New York, for the Humanitarian Cult concert; on the New

York Globe concert course and for two recitals at the Markel Morning Musicales.

The Sinsheimer Quartet has been booked by Miss Markel for concerts at the Markel Morning Musicales, at the Hotel Plaza, New York; for three appearances in Rumford Hall, with the Olean (N. Y.) Musical Association, besides several private musicales.

In addition to the artists recently enrolled, Miss Markel will continue as manager of Mr. and Mrs. Alexander Bloch and other soloists.

MARTINELLI OPENS DETROIT'S SEASON

Tenor Stirs 3800 at Arcadia — Gardner Also Scores at Inaugural Concert

DETROIT, Oct. 6.—The musical season was officially ushered in by Martinelli the tenor, at Arcadia, on the evening of Oct. 2. An audience numbering 3800, many of them Italians, assembled to do honor to the famous tenor and his associates, Samuel Gardner, violinist and Emilio Roxas, accompanist.

Mr. Martinelli was in excellent voice and gave a well balanced program, opening with "Che gelida manina," from "La Bohème," and closing with "Vesti la Giubba," from "Pagliacci." After both numbers, storms of applause were mingled with cries for "Celeste Aida," but the tenor compromised by singing "La Donna è Mobile" and several Neapolitan folk songs. Second to the operatic numbers in popularity were Ward Stephens' "You and I" and "Chi Sa" of D'Otri, both splendidly sung. His presentation of two numbers by Sinigaglia, "Montanina" and "Stornello," was thoroughly satisfying.

Mr. Gardner exhibited a pleasing tone, good technique and a style which shows promise of a bright future. He was cordially received and was recalled for several encores. Emilio Roxas, at the piano, supplied adequate accompaniments for both artists.

The Musical Coterie opened its second season Oct. 4, at the Twentieth Century Building. Avila O. Thomas gave a comprehensive lecture, "Music and its relation to Life." Mrs. Josephine Swicard sang a group of songs of the allied nations, Celia Oullette, of Windsor, a group of French airs, Dorothy Kemp sang and Phyllis Gabell played several Russian compositions. Mrs. Elenor Hazard Peacock sang a charming collection of English songs. Mrs. C. H. Bennett and Mrs. Edwin S. Sherrill were accompanists. M. J. McD.

Florence Macbeth Sings for Red Cross at Mankato, Minn.

MANKATO, MINN., Oct. 12.—Florence Macbeth, soprano, was heard recently in a song recital for the benefit of the Mankato Chapter of the American Red Cross. Besides two groups of songs, Miss Macbeth sang the "Inflammatus" from Rossini's "Stabat Mater" and the Mad Scene from "Lucia," the latter in costume. Mary Brett Taylor was accompanist and Dr. B. H. McCleery played the flute obbligato to the Donizetti number.

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How Has the War Influenced the Creative Musician in This Country?

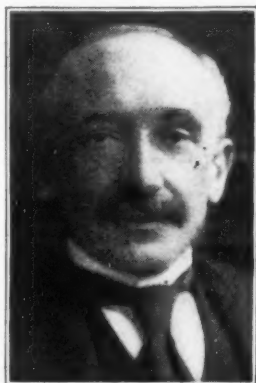
(A Symposium of Publicatorial Opinion)

By FREDERICK H. MARTENS

WHEN the above question was first mooted for consideration, and it was suggested that the American music publisher might be able to cast some light on it, a well-known critic immediately asked: "What do the publishers know about it?" His mental attitude is that of many who regard the publisher as a mere mechanical means for the promulgation of musical thought. Often arguing from the basis of personal predilection, they consider music-publishing houses purely commercial institutions for the feeding of manuscripts (and oh, what ill-chosen manuscripts!) into one end of a complex piece of business machinery to have them come out at the other in the shape of treasury certificates instead of music paper. How could such publicatorial opinion be of value as regards questions dealing with anything more abstract than profit and loss?

Yet many of the publishers whom the writer has the honor of knowing personally are, perhaps if anything, better qualified to give an answer to the question asked than is the critic. They are in more intimate touch with the creative artist; they have that broader outlook which comes from contact with many minds, they are often trained in the apprehension of musical values to a far greater degree than is usually supposed. And the commercial equation granted, there is a higher, more ideal viewpoint to which those publishers truly representative of the best in American music are true—as is proven by the many cases of manuscripts fed into their business machines whose miscuing as regards the treasury certificate transformation had been discounted in advance.

Hence we may well allow the publisher to speak for himself on a question which he is especially qualified to answer. One of the first statements on the subject was received from William Arms Fisher, originator of the famous "Musicians' Library," himself a composer whose reputation is by no means a mere *sub rosa* matter, and editor-in-chief of the Oliver Ditson Company. On behalf of his house, Mr. Fisher states:



Charles H. Ditson

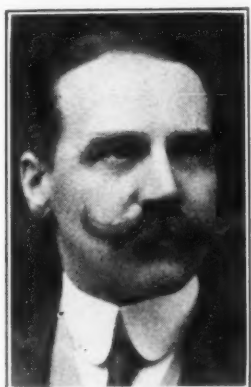
"Our entry into the great war is too recent to show any marked effect on the creative impulse in the American musician. Without assuming the easy rôle of prophet, it would not be surprising if, as the war goes on, it will affect the creative musician in two ways, by stimulating the creation of music that is light-hearted and cheer-bringing on the one hand, and on the other by sweeping away the imitative and artificial, thus bringing into the compositions of aspiring musicians a note of deeper seriousness and greater sincerity."

He goes on to say: "It certainly has not lessened the output, so far as one can judge by the ceaseless flood of MSS. that pours in upon us. At no time during the nearly twenty-one years that I have sat at my desk has the flood been so great as during the last nine months, nor has there been any falling off in the quality of the work offered us. On the contrary, more and more of better work has been shown. A factor well worth noting is the coming to our shores of men of creative talent driven here by the conditions abroad. Among the most notable songs recently issued by us is Bryceson Treharne's 'A Song of France,' a work of uncommon strength written when its Welsh composer was a prisoner in the famous Ruhleben prison camp near Berlin. Another direct outcome of the war is a fine setting of Richmond's 'Oh, Red Is the English Rose,' by Cecil Forsyth, already widely sung by Reinold Werren-

rath. Here again the composer has come from England to make a new home for himself.

"Of course, countless songs of patriotism have been written, especially since war was declared by our government, and the search of a truly national song still continues. One of the most striking American songs inspired by the conflict is James H. Roger's virile 'War,' with which Mme. Schumann-Heink has moved so many audiences."

Mr. Fisher's opinions have special interest not only because of the house he represents, but because he himself is a creative artist. And he is supported in them in a measure by George Maxwell, managing director of the New York house of G. Ricordi. Mr. Maxwell's statement is based on keen observation; his viewpoint is that of the well-versed man of affairs at home in esthetic and artistic as well as in commercial values.



George Maxwell

"I cannot see that the war has thus far influenced the American composer to any great degree, save that some composers have turned for inspiration to war subjects. The results of these more recent efforts, their artistic worth or validity cannot well be determined until the present musical season is under way."

"The attitude of the public toward such subjects in musical form will show whether or no the composer had more than his own artistic faith to justify hope for a wider influence and appeal of his work."

After touching on the effect of the war in Italy where, especially in the operatic field, the creative musician, though the flow of inspiration has seemingly not been dammed—(witness new scores by such composers as Puccini: "Tabarra," "Suor Angelica," "Gianni Schicchi"; Montemezzi, "La Nave," after D'Annunzio's poem; and Zandonai's "La donna a la fenestra")—has suffered in a material way owing to the fact that public performances are nearly all given for war charities and war relief, Mr. Maxwell added that, as regards the American composer: "There are, of course, exceptions to this rule which may be cited. H. T. Burleigh's 'The Young Warrior,' 'One Year' (1914-1915), and 'The Soldier,' composed previous to America's entry into the world conflict are songs which have found wide and immediate appreciation."

Oscar G. Sonneck's views, owing to his years of responsible experience in the Library of Congress, and his position with the house of G. Schirmer, Inc., are entitled to most serious consideration. He says: "On the whole, I do not believe that the war has affected, or will affect seriously, one way or the other the American composer, but if it does it is likely to be to his advantage."



Rudolph E. Schirmer

"I have not noticed that the war has interfered with the individuality, technique and esthetic tendencies of our composers, except perhaps to make them contribute their little bit to the vast literature of war music that these three years have produced. Nor do I believe that the after effects of the war will interfere with the prospects of our composers. On the contrary, I believe their relations with American publishers and the public will be even closer than heretofore."

Mr. Sonneck adds: "Generalizations and prophecies are futile. Conceivably one composer's imagination will be stim-

ulated by the war, others' imaginations stifled, and still others' not affected in any way whatsoever."

Paul Heinecke, head of the American house of Breitkopf & Hartel, Inc., one of the most energetic of American music publishers, is of the opinion that "Creative activity on the composer's part is less a matter of the atmospheric influence of war or peace, than of the possession of creative genius, the instinct to create!"



Paul Heinecke

"The war has undoubtedly exerted a depressing influence on musical creative activity abroad. In this country its deadening effect on the imagination has thus far not been felt. It seems to me that the composer who really has something to say will say it, and is saying it, irrespective of the fact that we are at war, for I have secured and am publishing some especially fine results of the creative spirit in the American composer in these times of war."

"Leo Ornstein, despite the fact that some of his recent works like his 'Poems of 1917' and his 'Suite Belgium' were inspired by the war, seems to me, on the whole, to have been less influenced by war conditions than many others."

"It would be lacking in appreciation not to acknowledge that the American composer, in these times of war, has given the American publisher liberally of his best."

George Fischer, of the House of J. Fischer & Bro., gives an authoritative confirmation to Mr. Heinecke's belief that "Creative activity on the composer's part is less a matter of the influence of war or peace than of the instinct to create."



George Fischer

"I do not think that composers have written or refrained from writing because they were overcome (or overjoyed, as the case may be) by certain reverses or victories at the battlefield or on the high seas. Yet war conditions have undoubtedly encouraged creative activity, inasmuch as the American composer has received more consideration from the publishers and executive artists have been more ready to add American music to their repertoires."

"Admitting that more new compositions have been published between the late summer of 1914 and the present time, than during any previous period of the same duration, I would not attribute this activity to the European war influences. Of course, all American publishers have been persistently bombarded with patriotic songs during the past six months—one of my colleagues claims to have received some 300 mss. of this kind in the course of a week—and though patriotism pure and simple stands behind this class, an amount of rubbish was ground out and submitted that was not worth the cost of postage for its transmission. Every publisher has, naturally, found some exceptions to this rule. Our firm, for instance, has just brought out a work of more than usual merit. If not inspired directly by the war, nevertheless it is a spirited and musically spontaneous creative outcome of patriotic feeling. This is Will C. Macfarlane's Boy Scout operetta, 'America First.'"

W. L. Coghill, the able New York manager of the John Church Company, stresses the point made by George Fischer regarding the increasing need of appreciation shown the work of the

American composer by the interpreting artist owing to war conditions, and the consequent encouragement given the former to do his best:



W. L. Coghill

"I feel that the war has had a tremendous effect in advancing the cause of the creative musician in this country. As I see it, the war has swept away forever barriers which have long stood in the way of the American composer; and has made it possible for him to enter upon a heritage of musical independence and broader recognition."

In Mr. Coghill's experience: "Owing to conditions brought about by three years of warfare, the work of the American composer has been in ever increasing demand. The concert and recital programs of the last season, together with returns from schools and teachers, have proved that, given a clear field and no favor, the creative work of our best composers, no longer hampered by the competition of works of European origin, often of inferior merit, has been appreciated as never before."

Mr. Coghill mentioned as an exemplar of the genuinely inspired patriotic melody whose sincerity and stirring appeal has won wide success, a recent John Church issue, Miss Anna Case's "Our America"; and as a revival of similar ones which lately have won increased favor, John Philip Sousa's "The Stars and Stripes Forever," played at the lowering of the Spanish flag at Santiago, and Reginald De Koven's well-known "Recessional."

It would have been a pleasure to have been able to record the opinion of that veteran American music publisher, Arthur P. Schmidt, as regards the influence of the war on the American composer. He was unfortunately "out of town" when appealed to, and, owing to that fact and urgent considerations of time, the reader is deprived of what should have been a most interesting contribution. Mention



Arthur P. Schmidt

might be made that the patriotic note is firmly struck in some of his recent issues, in Mrs. H. A. Beach's choruses, "A Song of Liberty" and "A Hymn of Freedom"; in Charles Dennée's songs, "Anglo-Saxons of To-day," "For the Flag and America"; in H. C. MacDougall's "Freedom's Bride," for mixed voices. Not inspired by the conflict are such songs as Gena Branscomb's lovely "Three Mystic Ships," Katherine Heyman's "Minya Duschka," Marion Bauer's "Orientale," Harriet Turner's "Rain" and others. That sterling composer Rosseter G. Cole has written a notably fine Sonata in D Major, for violin and piano which the war has not motivated.

On behalf of the house of Carl Fischer, Walter S. Fischer speaks with the authority of a publisher whose opinion is based on close touch with men and events:



Walter S. Fischer

"I do not find that the war has had a deterrent effect on musical creative activity in this country; in fact, it has rather tended to stimulate the creative musical mind. American composers of serious purpose have never produced better work and, since European novelties have practically ceased to exist, the American composer is finding increasing opportunities for recognition; while there is a growing movement in this country to give representation to Americans on programs."

Mr. Fischer mentioned as examples of recent works by American composers, which, if not inspired by the war, owe their approaching public performances by leading symphony orchestras to some degree to the influence of the war, Charles Sanford Skilton's "Two Indian

[Continued on page 27]

CINCINNATI SYMPHONY ORCHESTRA

DR. ERNST KUNWALD, Conductor

TOURING

1917-1918

NOVEMBER

Ohio
Pennsylvania

JANUARY

Kentucky
Tennessee
Alabama
Georgia
Louisiana

DECEMBER

Ohio
New York
West Virginia

FEBRUARY

Indiana
Wisconsin
Michigan
Ohio

"The Cincinnati Symphony Orchestra is an orchestra in every sense of the word. They play brilliantly, they have a conductor who is a man of force, and they will be warmly welcomed the next time they return. The audience was of this same opinion and gave to them a most cordial greeting, compelling Dr. Kunwald to bow his acknowledgments a number of times."—*Chicago Post*.

KLINE L. ROBERTS, Manager

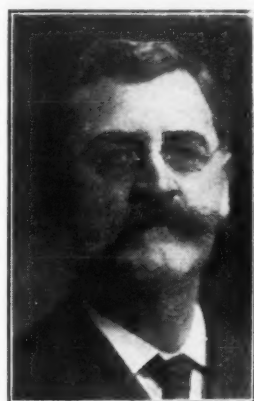
Cincinnati, O,

How Has the War Influenced the Creative Musician in This Country?

(Continued from page 25)

Dances," for orchestra, and Bainbridge Crist's symphonic "Egyptian Impressions." He added, "The war has also led composers of international reputation to turn to American publishers with their new compositions. Valuable works by Fritz Kreisler, Mischa Elman, Arthur Hartmann, the late Max Vogrich, Leopold Godowsky and Leo Ornstein have found their way into our catalog more or less as a result of these war conditions."

The White-Smith Music Publishing Co., whose catalogue includes so many compositions by that sterling American composer Charles Wakefield Cadman, is of the opinion that the creative musician in this country has not as yet felt the inspirational impetus of the war influence:



B. M. Davison

"As far as we can perceive the war has had no appreciable effect on the creative musician. In our opinion the effect will not be felt until our men begin to take a much more active part in the hostilities than at present."

Among the White-Smith issues which cannot be said to have been in the least degree fathered by the war spirit, is Gertrude Ross' song, "Dawn in the Desert," and Charles Wakefield Cadman's new and expressive cycle, "Birds of Flame," of which it has been said that "it seems to indicate that the composer is calling into play in his creative work the many additions to our musical vocabulary which an age teeming with possibilities has called up." This house is now publishing Mr. Cadman's new opera, "Shanewis, the Robin Woman," to be given at the Metropolitan this season, the psychic struggle expressed in its plot and music having nothing in common with the world war.

Clayton F. Summy, of the Clayton F. Summy Company, agrees with Oscar G. Sonneck that the influence of the war has not made itself felt as regards the style and technique of the music composed since its inception.

"So far as my own experience goes, things that have been handed in by any composer of note do not differ in their nature from things that have always been submitted. The war has had the effect of inciting unknown numbers of people to write both words and music supposed to be inspired for the occasion, nearly all of which, that I have seen, has been pretty poor stuff."

Mr. Summy adds: "The time is a little early as yet, no doubt, to know whether or no the war is going to have any effect on the character of music that the routinized or schooled composer is going to write. Whatever the effect is going to be, let us hope it will be a sane one."

J. T. Roach, manager of the music department of the house of Hinds, Hayden & Eldredge, does not think "that the great war has been brought home sufficiently to the United States to make itself felt in an inspirational way by the foremost American composers."



J. T. Roach

"I would like to predict that the war, provided, of course, the United States is forced to go through a year or more of it, will have a great and far-reaching effect on the creative musicians of our country. That the impressions these men receive, that the realization of this terrible holocaust will not eventually be expressed in music—their only medium—is unthinkable."

Mr. Roach, too, alludes to the thousands of patriotic songs which have been written, but of which "ninety-nine per

cent have died at birth." He has found, however, that while the American public has turned away from music of this kind in which the mercenary motive could be sensed, it has not forgotten those older songs of patriotism whose sincerity has enshrined them in the nation's heart. As far as the firm of Hinds, Hayden & Eldredge is concerned this is proved by an insistent appreciation of its "Most Popular Songs of Patriotism."

J. Leslie Dilworth, of the firm of Huntzinger & Dilworth, an experienced member of the publicatorial fraternity, does not think that "the war has affected the American composer adversely."

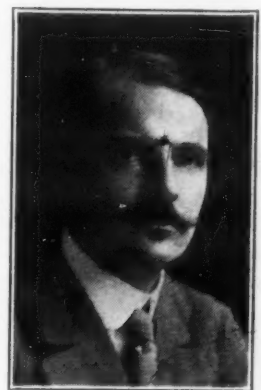


J. Leslie Dilworth

"The war seems to have influenced the composer to produce more, and a wider choice has made it able for us to pay great attention to the qualitative standpoint in publishing. We have given little attention to the conventional 'patriotic song.'"

Like other publishers, he notes that "patriotic song Mss. have been submitted in quantity, but we have found that the American public and the American soldier boy want more than anything else songs with a human and not necessarily a martial appeal. Geoffrey O'Hara's 'Send Me a Curl,' chosen from many Mss. offered us, and voicing the soldier's longing for the home town is a song of this type, and one which has already been included in the government book of army and navy songs."

H. W. Gray, the head of the H. W. Gray Company, an American house with whose catalogue are associated the names of some of America's foremost composers, especially in the choral field; while its affiliations with the London firm of Novello & Company make it representative of the best in modern English composition, has a logical and well founded opinion to offer regarding the influence of the war on the American composer.



H. W. Gray

"As far as America is concerned, our remoteness from the scene of conflict is probably the main reason why the influence of the war has not made itself felt more. Later, perhaps, when lists of the dead and the wounded appear in our daily prints, as they have so long appeared abroad in those of our allies, the nation will feel it more keenly and probably reflect it in its art."

In the experience of the H. W. Gray Company, the direct reflection of the war in music has been mainly in "the flood of patriotic songs, mostly of a cheap order, which have been submitted for examination." On the other hand this publishing house has been able to find, among many inferior songs of the type, two that justified publication by reason of actual merit: W. J. Kraft's "Fall In, U. S. A." and Bernard Hamblen's "Dear Old Glory" and Elgar's new trilogy for mixed voices, "The Spirit of England."

Michael Keene, the popular manager of Boosey & Company, New York, gives us an interesting sidelight on how the influence of the war has made itself felt in England. While this English house has published songs by American composers in this country, it is natural that it looks at the question from the English standpoint. Mr. Keene says: "Our British composers do not seem to have been affected greatly by war conditions. In the earlier days many submitted, and our London house published, not a few patriotic songs of serious intent. These apparently reflected the spirit of the people at that period, and a good percentage of our songs published since 1914 have had a tinge of this character."

The most successful ballad—in point of sales—now in our London catalogue, is a sentimental song by W. H. Squire, entitled 'When You Come Home.' Without direct reference to the war, it portrays the joy and hope of the soldier hero's return, and in this way has endeared itself to the British public—presumably the women folks."

Frank Sheridan, head of the John Franklin Music Company, is among those who lament the deluge of vocal "war babies" with whom American composers have afflicted the publisher. As he remarks: "In all seriousness, the 'stuff' which has been placed before us, fertilized by the war spirit, would make the judicious grieve, did we not know it is but froth which must be blown away."

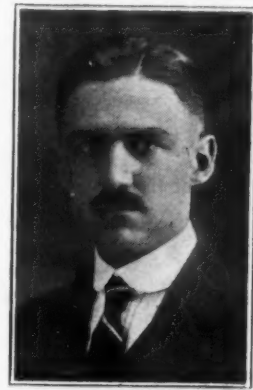


Frank Sheridan

"In the army formed and now forming are the men whose genius will place the American composer upon the pedestal he has striven for. From them we will learn heavens and hells of life unknown to us. And till they come back and, like the minstrel of old, sing us, each, his soul, I fear we will have gained nothing in music from the war."

Mr. Sheridan has also found that the older songs of patriotism are meeting with greatest favor, "perhaps because they are known to all." As an instance he cites Christopher O'Hare's splendid arrangements of "The Battle Hymn of the Republic" and "The Minstrel Boy," taken up by the army glee clubs, "their glorious melodies treated in a manner to suggest a tremendous body of men in movement, a notable and colorful departure in chorus writing on this well-known arranger's part."

Harold Flammer, of Harold Flammer, Inc., believes the war has induced the musician to take a more serious view of his art:



Harold Flammer

"War is not only a stimulant, but a purifier. It has caused the musician, just as it has those in all other walks of life, to take stock of himself and to wonder, perhaps unconsciously, whether the product of his pen is doing its bit and exerting an influence for the better. And the striving toward a definite goal, to deliver

a message, or fill a need is raising the standard of music perceptibly and many a composer is leaving an immortal spiritual monument in the depth and grandeur of a song."

As an example of the direct influence of the war upon the patriotically sensitized composer, for instance, Mr. Flammer, speaking of C. Whitney Coombs, says: "He set out with the definite purpose of finding a poem which he thought would be inspiring in these times, if ennobled and glorified by a stirring musical setting. The resulting song, 'Flag of Freedom' was sung not long afterward at a patriotic church service with great effect. And Bryceson Trehearne, who wrote many songs and other compositions in a German prison camp though he says of it: 'The scenic setting was ideal, and I never tired of gazing at a rolling green forest which was no end of inspiration,' yet found that war had left its mark on his soul."

"Nearly half the poems he has set to music (and he has a wonderful flair in selecting them) are war poems."

Mr. Flammer's statement has that fine note of ideality and optimism which distinguishes that of William Arms Fisher's initial contribution, and we meet with it again in the distinctive opinion of C. C. Birchard, of the C. C. Birchard Company, with which we conclude our sym-

posium. Mr. Birchard's views, being those of a leading and more than ordinarily well-informed publisher of educational music, are especially apposite:



C. C. Birchard

"The war is having a tremendous effect upon the mental attitude of all thinking people. It is making them conscious of their truer individuality, bringing out native elements of directness, simplicity, sincerity. The musicians are feeling all this. They are thinking of their art as a means of appeal to character and the many-sided nature of the people themselves. A

more nationalistic spirit is felt by composers, who are endeavoring to find through their music an expression for our own country. Arthur Shepherd, Henry F. Gilbert, N. Clifford Page, Carl Engel, Cadman, Arthur Bergh and a score of other composers feel this spirit and are expressing it in their works. And now we will have the life of America expressed in America, because the war is helping composers to see with more directness, clearness and sincerity."

Mr. Birchard speaks of a young composer who remarked to him not long ago: "I haven't finished the work begun so long ago! It will be necessary to do it over, in the spirit of the times, to make it simpler, more elemental and forceful." And "the interest of such a composer as John A. Carpenter in the Community song movement," Mr. Birchard finds typical "of what is taking place in the minds of composers. The spirit of the times is forcing the idea that music is for self-expression and unless it can be used as a force in life to create and express power, it is of little use."

Then, too, he holds that "just at this time the spirit of America is individualized in the Army and Navy. Here we find virile and courageous America. Whereas it was not uncommon for composers to brush aside as valueless the popular song, they are not able to do so now because, for example, the American soldier insists upon using this song as a means of expressing vitality, sympathy, courage, hope, and all the elements that go to make up individuality; and composers, who are not to go to the front, are realizing they can create this new form of art (for the people) which will add strength and power and dignity to the people."

The writer wishes to express his appreciation of the ready courtesy which those members of the music-publishing fraternity here quoted have accorded his request. And though a symposium article can never quite hope to be all-embracing, he feels entitled to believe that the answers here given to the question "How Has the War Influenced the Creative Musician in This Country?" stand for a valid quorum of authoritative opinion, and as such are not devoid of interest.

Washington's Concerts Well Under Way

WASHINGTON, D. C., Oct. 15.—Local musical activities have begun in earnest in the Capital City with rehearsals by the Rubinstein Club and the Y. W. C. A. Chorus, both under the direction of Mrs. A. M. Blair; the Rebew orchestra, with H. W. Weber conductor; the Motet Choral Society, with Otto Torney Simon directing; the Washington Oratorio Society, under the baton of H. H. Freeman, and the Washington College of Music Orchestra, with C. E. Christiani leading. All of these are planning interesting public performances during the winter. Under the deanship of Harry Wheaton Howard, the local chapter of the American Guild of Organists opened its meetings for the season and formulated plans for public recitals and social gatherings.

The officers of the year are, in addition to Mr. Howard, Dr. William Stansfield, subdean; Maud Sewall, registrar; John B. Wilson, secretary and Albert Harned, treasurer. W. H.

Alexander Bremer Heads Union in New York City

At a meeting of the Musical Mutual Protective Union of New York City held Oct. 11, Alexander Bremer was elected president to succeed on Jan. 1 D. Edward Porter.

Mr. Bremer was president of the union for eleven years, but resigned fifteen years ago when he became deputy city paymaster.

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THE GREAT BARITONE OF
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Stracciari as "Napoleon" in "Madame Sans Gene"

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HOW MAYOR PRESTON BROUGHT MUNICIPAL MUSIC TO BALTIMORE

"Our Citizens Are as Justly Entitled to Have Best Orchestras, Opera and Choruses, as They Are to Be Educated and Protected by the Community"—Executive, "Who Plays the Piano, Fiddle and Flute," Secures \$100,000 Annually for Aesthetic Culture

By ALFRED HUMAN

BALTIMORE is the cradle of municipal music and James H. Preston is the man who conceived, built and rocks this matrix, symbolic of the reincarnated art of the noblest ancients, Civic Aesthetics.

To picture our satisfaction at meeting Mayor Preston you must imagine yourself reading some document which describes the achievements of some unique personality and then, to your amazement, find the object of your admiration suddenly appear before you and personally amplify the story in the printed pages. Turn to page ninety-three of this issue and you will find the annual review of Baltimore. We were carefully reading Mr. Bornschein's story a couple of days ago and noting the impressive lessons in civic accomplishment—municipal symphony orchestra, city subsidized community chorus, the projected auditorium to seat 15,000 persons, and so on, when we learned that Mayor Preston was in New York to attend the Southern Commercial Congress and to see Mr. Gatti-Casazza.

And this is what we learned as the result of our last-minute-before-going-to-press talk with Mayor Preston:

That Baltimore is not merely discussing prospects but is taking actual steps to become the musical clearing-house of the entire South.

That the million dollar civic center, for which ground is now being condemned, will be dedicated with festival performances of the Metropolitan Opera Company and combined local orchestral and choral forces.

That the people of Baltimore and all other American cities "are entitled to municipal Symphony Orchestras, Municipal opera, Municipal organizations which provide for individual aesthetic development just as they are entitled to municipal service in education, sanitation and public safety."

Developing the Cities

"American municipal government has undergone tremendous changes during the past few years," said Mayor Preston. "Cities are now being conducted on a sound economic basis. The progress of the nation centers in the great focal points of population, the cities. Therefore, the American city must be subject of our solicitation in creating social and economic standards. The city must be cultivated in all of its spheres and I know of no more powerful agency than music to carry this message of idealism and inspiring achievement to every human heart." These words represent Mr. Preston's political artistic creed; they recall the forgotten dictum that politics belongs among the arts.

"You ask me how other cities could develop civic music? I would suggest that every city build up an organization around some central conservatory or similar body. Forget all party lines, all partisanship, all petty matters, and centralize all energies."

Mayor Preston was first elected about six years ago, after a historically tumultuous campaign. He began his musical



—Photo by Claybrook

James H. Preston, Mayor of Baltimore, a Remarkable Personality of Civic Government, Who Believes That American Citizens Are Entitled to Municipal Orchestras, Opera and Choruses

labors by devoting his attention to the municipal band. Most of our smaller cities begin and end their artistic endeavors right here; a band under the leadership of some gentleman of political persuasion in concord with that of the administration, a band stand which unites the properties of rain, shelter, oratorical rostrum and occasional meeting place of the local tooters of flute and cornet—and the town's cultural equipment is complete.

However, Mayor Preston secured good musicians and soon quite excellent concerts were given, not semi-monthly or weekly, but daily. To-day, two bands are used. It is characteristic of the man that Mr. Preston devised a vehicle, a portable bandstand with a resonator in order that all sections of the city might be impartially served.

The Symphony Orchestra, with 65 men, is now in its third year. The orchestra is conducted by Gustav Strube and offers a concert course at very moderate prices. The attendance at the concerts is so overwhelmingly large that the Symphony is almost on a self-sustaining basis. Last year more than 29,000 persons heard the orchestra. The municipal community chorus is another Baltimore idea.

Cites Peabody's Influence

Mayor Preston is inclined to place credit for Baltimore's unique position at the doors of the Peabody Conservatory. He co-operates with this liberally endowed institution and the Conservatory officials work with him.

"Our aim is to make Baltimore the educational center of the South," said Mr. Preston. "We already have the great institution of the Peabody Conservatory; we have the Symphony Orchestra; we shall soon have the facilities for producing our own opera."

"I have long been interested in Mr. Freund's work. He opposes the dangerous custom of sending our girls to foreign countries for their musical education—and he is absolutely right. We want Mr. Freund to know of our work and we want his assistance, so we have invited him to visit Baltimore."

Baltimore spends \$100,000 annually for municipal music. New York City spends some \$39,000 a year. If New York were doing its duty like Baltimore it would spend \$1,000,000 annually for music for New York; ten times as much as Baltimore, as it is ten times larger and richer. Let me digress further for a moment.

I was discussing prohibition recently with an intelligent, ardent, but (curiously enough) consistent friend of the "dry" movement.

"It is not the stuff they sell that I'm fighting," he said, "but it is the hopelessly demoralizing influence of the peculiar American type who dispenses it. He wields a tremendous influence over a wide circle. His cold cynicism and unconscious brutality give him the withering touch. We can't begin to estimate how much harm he has done to the lowlier American social life by his mephitic influence."

And we can apply this homely comparison to music, especially civic endeavor: the contemptuous attitude of our political fathers toward music, the posed benevolence of the interest-dictated patron of music toward tender, struggling artists, and so on, almost endlessly—these parallel the ugly illustration furnished by my prohibition friend.

Mayor Preston has no struggle to secure appropriations for music. The city officials recognize that music is as legitimate an item in the budget as any other. The Mayor simply indicates how much is needed for the orchestra, the chorus and so on, and the funds are set aside. Simple!

Mr. Preston is a native of the State which produced the National Anthem (better not say anything against the merits or demerits of "The Star-Spangled Banner" in Maryland!), and, as the name suggests, he is of all-American ancestry, which makes his work all the more significant, representative of the expanding spirit of Americanism.

A Nation of Business

"Yes, this is primarily a nation of business," he said, "a country of work

City About to Build Million Dollar Theater and Auditorium Seating 15,000—Festival with Metropolitan Forces Will Dedicate Great Civic Center—Co-operating with the Peabody Conservatory to Create "The Music Educational Center of the South"

and business. We have had no time for the arts; we have been too busy developing our resources and getting money. But the evolutionary process has brought us to a realization of the finer instincts and we are now striving to express ourselves. We are making our cities more beautiful, we are opening more parks, and we begin to understand that we must turn to Beauty. I believe in private enterprise, but when individual initiative has failed to provide for progress, as in music, for example, then the city should step in and take charge." He has traveled and observed enough to agree with the belief that this country had made a failure of municipal government. "But the new day is here," he added hopefully.

His Musical Accomplishments

While not a trained musician, Mr. Preston can talk music intelligently, as you may have guessed, and he tells of achieving unimportant success as a violinist, a pianist and a flautist. But his son is an excellent cellist and the other members of his home circle are also skilled musicians, he informed me with pardonable pride.

If we wanted to give an intimate impression of James H. Preston, Mayor of Baltimore, we might liken him, let us say, to one of William Dean Howells' typical Americans, a rejuvenated, cultivated Lapham, or, to jump back a little further, to a wise and benevolent ruler who accomplished economically for Lacedaemon what Mayor Preston is accomplishing musically for the city of Baltimore.

Marguerite Buckler to Introduce Mexican Songs on Programs

YSLETA, TEX., Oct. 13.—Marguerite Buckler who is now on her ranch on the Mexican border will soon return to Chicago to begin her second season with the Campanini forces. In the meantime, however, this prima donna is busy arranging programs for the coming season, and her specialty will be Mexican songs "in costume." Miss Buckler takes a trip into old Mexico every morning, where she is being coached in the songs of that romantic country. Mexican songs are practically unknown to music-lovers outside of Mexico.

Philip James, Organist, Drafted

JERSEY CITY, Oct. 15.—Another well-known musician has joined the draft army. Philip James, who had his home in New York City, but who for the past four years has been organist and choir-master of St. John's Episcopal Church in Jersey City, left on Oct. 9 for Yaphank from the 71st armory. Mr. James was a valued member of the staff of the church. For October the organ is in charge of George H. Schackley, a friend of Mr. James's. A. D. F.

Josef Adler Discharged from Draft

Josef Adler, the pianist, accompanist and teacher, who was recently drafted for service in the national army, has been discharged and has begun his work in his New York studios. Mr. Adler will do some Red Cross work this season, as well as attending to his professional duties.

Frieda Hempel Inaugurates Oklahoma City's Musical Season

OKLAHOMA CITY, OKLA., Oct. 11.—Frieda Hempel's recital here last evening inaugurated the local musical season. The soprano sang before an enthusiastic audience that crowded the Overholser Theater.

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BALTIMORE

"Rumors of Miss Braslau's accomplishments, tho' rousing great interest, did not at all prepare us for so remarkable a performance as she gave at her recital in the Peabody; she not only has one of the most genuine contralto voices, but she is most musical."—*News*.

ATLANTA (Metropolitan Opera)

"Miss Braslau's deep and rich contralto went far toward rousing the audience to its calls for a repetition of the 'Rigoletto' quartet."—*Atlanta Georgian*.

CLEVELAND

"It is an organ of unusual beauty; even, pliant and warm in texture throughout a wide compass; a richer contralto has not been heard in many moons."—*Press*.

CONSENSUS OF OPINION

NEW YORK

"Miss Braslau's voice is a real contralto; one of the few real contraltos now appearing before the public."—*Tribune*.

"If Miss Sophie Braslau does not regard herself today as a crowned and anointed queen of song she must have profound distrust of the verdict of an audience. She sang with remarkable vocal control throughout a long range, with thrilling power and beauty of tone. Apparently the hour of fame has struck for Miss Braslau."—*Globe*.

BOSTON

"The voice is a true contralto, a noble organ and superb."—*Post*.

PITTSBURGH

"She proved herself one of the most delightful artists of the younger generation. Her voice is one of the few rare, true contraltos, a voice of amplitude and richness."—*Dispatch*.

CHICAGO (Chicago Symphony Orchestra)

"Miss Braslau has a true contralto of noble sonority, with tones of deep rich color and ample volume. She sings with feeling and musical taste."—*Herald*.

"As there are but few real contraltos, the voice of Miss Braslau is one greatly to be cherished."—*Tribune*.

PHILADELPHIA (Soloist with Philadelphia Orchestra)

"She has a rich and pure contralto voice of enormous volume and beautiful quality, which she uses with skill, feeling, and good taste."—*Public Ledger*.

TOLEDO

"Miss Braslau has a contralto voice of great richness and depth, of peculiarly individual timbre, not in the least like Schumann-Heink or Homer, and of remarkable evenness throughout. It is a great voice and we look for high achievements from her."—*Blade*.

ST. PAUL

"A magnificent voice of rarely beautiful timbre."—*Daily News*.

CINCINNATI (Music Festival)

"Miss Braslau displayed a voice of deep contralto timbre, vibrancy and unusual volume. Of still greater importance was the musicianship with which she sings. She has a great deal of dramatic intensity and gives promise of being a contralto with a great future."—*Enquirer*.

RICHMOND, VA. (Music Festival)

"Miss Braslau's selections brought out all the beauty and richness of her marvelous voice, a voice of incomparable mellowness, depth and power."—*Times-Dispatch*.

"She disclosed a voice of a quality which one can not recall in any other contralto."—*Virginian*.

NORFOLK, VA. (Music Festival)

"Miss Braslau lifted up a voice of rare beauty and power—an amazing voice that will before long be unchallenged among the greater contraltos of the day."—*Virginian Pilot*.

KANSAS CITY

"Miss Braslau has a voice of tropical luxuriance and surpassing sweetness."—*Kansas City Times*.

NORFOLK, CONN. (Festival)

"Miss Braslau has a great future. The timbre of her voice places it among the finest contralto voices of the day; a voice of noble, dark color which arrested one's attention the moment it fell on the ear."—*Boston Post*.

ST. LOUIS

"Miss Braslau possesses a wonderful contralto voice. Such richness and power of tone have not been heard here in many a day."—*Post-Dispatch*.

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Chaconne	I.	Tommaso Vivaldi (1650)
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		Allegro moderato
		Romanze; Andante non troppo
		Finale: A la Zingara
a. Ave Maria	III.	Schubert
b. Menuetto		Mozart
c. Nocturne in D major		Chopin-Wilhelmj
d. Chorus of derviches (Etude)		Bethoven-Auer
e. March orientale (Scherzo)		(From the Ruins of Athens)
	IV.	Tschaikowsky
a. Melodie		Paganini-Auer
b. Capriccio No. 24		
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Guy Maier and Lee Pattison, Pianists.
Joint Recital, Æolian Hall, Evening,
Oct. 15. The Program:

Variations, Von Wilm; Gavotte and Musette, Raff; "Pièce," B. Minor, Ropartz; "In Black and White," (1) "To Igor Stravinsky," (2) "To Lieutenant Jacques Charlot," (3) "To A. Kussewitzky," Debussy; "Le Rouet d'Omphale," Saint-Saëns; "Danse Populaire," "Chant Populaire," Glière; "The Orgy," Iljinsky.

The tribe of those who unite in smiting two keyboards at the same time has increased and multiplied since Bauer and Gabrilowitsch demonstrated a few seasons back that this form of entertainment was not at all superannuated. Messrs. Maier and Pattison, who came down here from Boston last year, proved themselves real virtuosi of pianistic co-operation at that time and so were greeted by a large and decidedly cordial gathering when they made their second descent upon this city last Monday evening. The young men have a rare sense of ensemble. They are thoroughly cognizant of each other's plan and purpose and a deep appreciation of mutual styles enables the one to supplement the other to admirable musical effect. Mr. Maier is the more energetic and dominating player of the pair, Mr. Pattison the more subtle and poetic. But their joint efforts combined in performances remarkable not only for precision, rhythmic life and powerful effulgence, but for homogeneity and magnitude of impression as well. There was no suggestion of the pianola effect that so often attends joint piano-playing, none of the glassy tone or rigidity.

If the program offered no considerable percentage of significant music, it benefited by unconventionality and interest. Neither the Von Wilm Variations nor the Raff piece require comment. In Ropartz's "Pièce" in B Minor the artists brought forward a work of genuine beauty and gripping power, steeped, it is true, in the idiom of César Franck, but dramatically impassioned and convincing notwithstanding. They played it with fine power and grasp. Debussy's three pieces called "In Black and White," which someone gave here last winter, are relatively unimportant things in his more recent dissonant manner, though the first, dedicated to Stravinsky, parodies the accent of "Pétrouchka" cleverly and the second, inscribed memorially to a lieutenant slain in the war, has an inevitable tragic suggestion, even if the best thing in it is the "enemy" contribution, "Ein Feste Burg," here obviously used with disparaging intent. The third, "To A. Kussewitzky," is no compliment to that gentleman.

Saint-Saëns's familiar tone poem always seems pianistic for all the charm of its orchestral setting and the transcription, made by the composer after the instrumental version, loses little of the deftness and transparent beauty of the original. Messrs. Maier and Pattison played it—as also the Debussy numbers—quite inimitably. Glière's "popular" dance and song in an approved folk manner proved delectable, but Iljinsky's idea of an orgy is too innocuously chromatic and outmoded to count seriously in a day that knows Ornstein.

At the close the pianists added an Arensky waltz and another extra.

H. F. P.

Francesco Fernando Gives Recital in Æolian, Aided by Other Artists

Francesco Fernando, tenor, assisted by Antonietta Williams and Adele Manna, sopranos; Nana Genovese, mezzo-soprano; Giuseppe Interrante, baritone, and Bianca del Vecchio, pianist, gave a concert at Æolian Hall, New York, on the evening of Oct. 13. The program, with the exception of two piano numbers and two waltz-songs, consisted entirely of operatic arias.

Mr. Fernando displayed a high tenor voice of large volume. Miss Williams and Miss Manna delivered their numbers with a good deal of spirit. Miss Genovese was greatly applauded after the Cieca aria from "Gioconda" and Mimi's aria from "Bohème."

The best singing was done by Giuseppe Interrante, who has been heard before in New York, with the Aborn forces, if memory serves. His voice is a fine baritone of velvety quality and he used it deftly and with taste. This young singer has possibilities that promise much. The piano numbers of Miss del Vecchio were delivered with accuracy. Salvatore Fucito was the accompanist.

J. A. H.

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New York Globe: "Enthusiastically received."

Detroit, Mich., Journal (Detroit Chamber Music Society): "The Tollefsens faced an audience whose size and enthusiasm proved a rather pointed answer to the critic who recently published his desire to embalm chamber music in the museums. The Arensky trio met with a particularly enthusiastic reception."

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Richard L. Stokes, St. Louis Post-Dispatch, Sept. 18, 1917.

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The CÉSAR FRANCK PRELUDE, CHORALE AND FUGUE and ITS INTERPRETATION

Various Conceptions of the Mystic Work of "the Saint Francis Assisi of Music"—How the Composition Is Interpreted by Bauer, Gabrilowitsch, Lortat, Novaes, Samaroff, Buhlig and Other Eminent Virtuosi

By HARRIETTE BROWER

IT is an interesting fact, viewed either from a musical or a psychological aspect, that we are favored during certain seasons by repetitions of special piano compositions. When one pianist elects, before the season begins, to perform a certain work, either new to this public or one seldom heard, other players soon follow suit with the same choice. They probably made this selection without consulting each other. As a curious psychological incident, the fact is interesting. From a musical standpoint it gives the listener opportunity to note the different lights in which the same piece is considered by various artists. As no two players are alike, physically or mentally, or see things alike, so no two of them will play the piece in exactly the same way. The body will be there, the mere notes; but after that the analogy stops. Tone, technique, pedaling, temperament, color and nuance may combine in such varying degrees that the different readings and conceptions may be as wide apart as the poles.



Olga Samaroff

A couple of seasons ago, Brahms's Variations on a Handel Theme held the place of honor on local programs. Last year the Liszt B Minor Sonata received numerous performances. During the most recent season César Franck's exquisite Prelude, Chorale and Fugue had a number of appearances, with interpretations from six or seven pianists, some of them artists of highest rank, enough to place it among the chosen.

Among those who presented the work to us with more or less convincing power and insight, have been: Bauer (at a little earlier date), Gabrilowitsch, Novaes, Samaroff, Robert Lortat, Buhlig and Carol Robinson.

It is also interesting to remember that we heard more of Franck's music last season than ever before, in my remembrance. It seemed to be a César Franck season! The organ virtuoso, Joseph Bonnet, included a number of works on his program; the Symphony Society also presented the Symphonic Poem and the Symphonic Variations, both for piano and orchestra, with Harold Bauer as soloist; it also offered selections from Les Djinns, for orchestra, while the Prelude, Aria and Finale, the artistic companion to the work we shall consider, was performed by several artists.

The frequenter of piano recitals has a rather meager knowledge of César Franck, perhaps because there seems to be comparatively little to know. Outwardly his life was quiet and uneventful, spent in a little round of activity, divided between his duties as organist of Ste. Clothilde in Paris; constant piano teaching, and his beloved work in composition.

We know he was born in Liège, Belgium, in 1822, and passed away in Paris in 1890. We know, also, that his compositions did not appeal to the general public, but were deeply admired and treasured by a circle of the foremost musical minds in his native country and in the land of his adoption. Within a lifetime only measuring sixty-eight years, of which such a large proportion was devoted to lesson-giving and church duties, it was noteworthy that he was able to produce so many works of the highest importance. With him it was "Art for Art's sake"; he worked for the love of working, if anyone did. It was untiring, incessant industry.

Two hours' uninterrupted work every morning; then jotting down ideas as they came to him between lessons; and again at work till late at night. Every spare moment was given to composition. The short summer holidays were entirely filled with his "own work," as he always called it.

Franck has been called the St. Francis Assisi of

music. "Posterity will place him in a niche perhaps similar to that of the painter Puvis de Chavannes," writes one of his contemporaries. The inspiration of both flowed into the paths of reverie, pursuing its way like a beautiful river, undisturbed by waves or ripples, ever reflecting the eternal calm of the sky. Arthur Coquard feels that "Franck's place in the history of music is beside Bach's."

But if the facts of his outward life can be summed up in a few sentences, what can be said of the inner life which was able to evolve such a rich output of thought and feeling? Franck revealed his deepest experiences in his music; many passages are surcharged with emotion.

This music has been called extraordinary, filled with new and novel ideas, requiring consummate mastery of keyboard and pedals to interpret. The composer does not go the way we expect he will; he constantly avoids the obvious; we cannot tell beforehand how those unusual chord progressions will resolve themselves. A young musician, who heard the Prelude and Chorale for the first time, remarked in an ecstasy of wonder and delight: "It is the most marvelous, the most unusual music I have ever listened to, and I might say, the most beautiful. Surely there is nothing like it in the world!"

This same impression is created at moments during the entire work. We cannot but feel it is unusual music; we are impressed and touched by its burden of emotion. Writers about Franck call him a dreamer, a mystic. The true musician is always something of a dreamer and has his streak of mysticism. The true music lover also shares these qualities to some extent. For this reason César Franck's music especially appeals to him and not to the man in the street, or to the crowd.

Among the solo compositions of this master it has been my good fortune to become acquainted with, the Prelude, Chorale and Fugue takes special hold of the imagination. Its spell is compelling; the poignancy of its emotional phrases is at times almost beyond endurance. But it must be interpreted by those who can illumine its pages through comprehension of their subtlety and meaning.

"The composer intended to write a prelude and fugue after the manner of Bach," writes his pupil Vincent d'Indy; "but soon conceived the idea of relieving the two parts by inserting a Chorale between them." Thus the work as it stands, has unusual proportions in piano music.

Let us look a little closer at this unique composition, an excellent edition of which comes in the Schirmer Library. The general tonality is B minor, the key in which Liszt cast his memorable Sonata.

The Prelude

The Prelude, with its rapid arpeggio figures alternating between the two hands, its rhapsodical style, its recitatives of melody, recalls the fantasia-like preludes which Bach was so fond of using with his organ fugues and suites. Franck has shown how the old classic form can be made to throb with emotional intensity and vivid color. Though much shorter in length, it has something of the character of the great Chromatic Fantasia; it is both a soliloquy and a rhapsody.

Each measure fills a line; thus there are but five measures on the first page. After seven lines, a second theme enters, a theme of closer knit harmony and of pleading appeal. Here and there it rises to dramatic intensity.

On page three those dreamy, swaying arpeggios are heard once more, weaving their meshes around the first melody. Again, after seven lines, the pleading phrases enter again, this time in another key, F



Guiomar Novaes

sharp minor, a tonality which seems to lend them more subtle poignancy. As before, at the fifth measure, a *molto espressivo* begins, which now extends through the whole next page. Here chromatic harmonies run riot, but all is subdued in tone, meditative, mysterious. The bass creeps slowly up and down in octave semitones, presaging—what? The spell is indefinable. All is shrouded in a veil of shifting tints. It is a relief to hear again a familiar voice when the first theme reappears with its arpeggio figures. These now extend over three pages, finally working up a climax whence it dies down to a *pianissimo* as it descends into the bass.

The Prelude closes here on the tonic, and pauses. Then, through a wonderful change of two chords, the tonic B becomes the dominant of a new key and the scene changes to E flat.

The Chorale

As d'Indy points out, the Chorale contains two elements. First, a pregnant theme of deepest expressiveness, presaging the fugue theme. Second, the melody of the Chorale proper, a theme of calm, religious majesty.

This expressive first theme is a melody of distinct originality. We seem to be entering a great cathedral, whose lofty arches in shadowy perspective, whose richly colored windows subdue the light and prepare us for the grandeur of those broad harmonies of the Chorale itself. These enter after a dozen measures of preparation. The broken chords sweep on and up, the highest melody notes being taken by the left hand reaching over the right. The exquisite beauty of these chords, as they rise and fall, full, sonorous, sweeping, carry the thought to exalted heights. I know of no other passage exercising a like effect on the sensitive imagination. The Bell Theme in "Parsifal" may suggest itself to some. Those four cantabile measures which interrupt the Chorale are touching in their appeal and heighten the impressiveness of the Chorale.

A return of the first theme separates the two sections of the Chorale theme. The second entrance is effected fortissimo, with grand sweep and climax. The theme itself is somewhat enlarged, with added notes here and there. After the highest point is reached—the G flat—the theme descends, as if wearied with its own soaring ecstasy, and sinks to rest pianissimo, with long pauses.

The Chorale presents various difficulties to the player; chief of these is perhaps the imitation of the grandeur, sonority and amplitude of the organ tone. A skillful use of pedals is necessary.

At the Poco Allegro we hear a presage of the approaching Fugue; in fact it is the same theme. But before it really starts we have an elaborate section of more than two pages, a free fantasia, preparing us for the Fugue itself. This long passage, with its unexpected turns and many harmonic beauties, ends in a brilliant fortissimo passage which merges at once into the Fugue theme.

The Fugue

It is by far the longest number of the work. It is again a rhapsody, now dreamy and introspective, now sweet and alluring. Many phrases of emotional significance are to be found in its sixteen pages. Themes are woven in and out, melodies rise and fall with throbbing intensity. After a bravura passage, ending in handfuls of chords, we come, at the cadenza, to our first arpeggio figures, similar to those in the Prelude. Indeed the second half of the movement is devoted to these figures. The final seven lines, from the cantando, are in B major. Here the theme takes on a closer resemblance to the Bell Theme, and the work ends triumphantly, leaving with us these harmonies of simple majesty.

The Interpreters

Harold Bauer was the first pianist to introduce this work to American audiences, and the fact should receive full recognition. Through his masterly performance, so beautifully balanced, so clear and com-

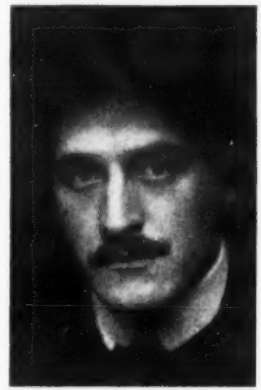
[Continued on page 37]



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October 30

The CÉSAR FRANCK PRELUDE, CHORALE AND FUGUE and ITS INTERPRETATION

[Continued from page 35]

prehensive, he opened the door for us to this new world of harmony and tone color. We hope that he will perform it for us many times in future, without the telephonic interruption, which here caused him to break off and begin anew, on the occasion in question.

Ossip Gabrilowitsch played the Prelude, Chorale and Fugue most sympathetically and artistically, as he generally does everything he puts his hand to. The work appeals especially to a poetical nature and the Russian pianist seemed to find himself especially at home with this music.

One might expect the French pianist, Robert Lortat, to look at this music through a Frenchman's eyes; and so he seemed to, in little subtle ways,

hardly possible to define, yet keenly felt. His playing was marked by clearness of outline and an understanding of proportion and style. Whether he penetrated as deeply into the deeper meanings of the work perhaps need not be questioned here.

A player who set the work before us with loving devotion, was Mme. Olga Samaroff. With fluent fingers she rippled those arpeggios and broken chords, and brought out the various themes of the Prelude and Fugue, and the rolling chords of the Chorale. All was smooth, facile and limpidly clear. It was refreshing to listen to.

Two other American pianists to interpret the work last season, were Richard Buhlig and Carol Robinson. Mr. Buhlig's reading showed maturity of thought and a powerful touch and tone. Miss Robinson gave a very creditable performance in many

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ways. It had clearness and variety, also definiteness of purpose.

To those who find in this music an expression of deep soul experience, of longing and aspiration, of exaltation, it seemed that the interpretation of Guiomar Novaes more nearly realized and embodied these qualities. The tone this young girl draws from the instrument, makes of itself a peculiar appeal and lends itself especially to music of soulful expressiveness. Her piano tone is so sympathetic, her molding of the phrase so plastic, her conceptions so noble that we are uplifted and exalted by the portrayal. Her's was an unforgettable performance—one that stood out as unique among the rest.

We should be glad if each artist could repeat his performance the coming season, that all might become familiar with this ineffable work.

AFTER THE WAR—WHAT?

Prophecy of an Increased Popularity in Music But No Especial Revelations as to Its Creative Phases Other Than an Adaptation to Altered Conditions of Life.

By Dr. O. P. JACOB



I were preposterous for anyone—yes, even for a prophet—to attempt to predict future developments as engendered by the conclusion of this world's war. For so complicated has the international entanglement become that not even approximately certain inferences are to be drawn—no facts are to be stated as the infallible resultant features. We of this ever-changing earth always live in a transitional era of from bad to better or worse. And especially does this seem to have become the case in the present turbulent war era. Far be it from us, therefore, to pose as far-seeing, omniscient diviners of metamorphoses or psychological phases to come.

But there always remain certain logical, undisputable fundamental principles determining transitory conditions, to judge which neither a prophet nor a mental genius is essential.

Briefly passing over the inevitable resumption of international business relations after the war (for business is never lastingly influenced by sentiment)—the indubitable re-exchange of musical publications between to-day's belligerent countries and the consequent transmigration—in all likelihood but very gradually at first—of the individual artists, it behooves us to concern ourselves with still another phase, viz., the significance for the musical world at large of the evolutionary epoch through which we are passing. We have in mind the direct influence this war and all its accessories may prove to have had on the future direction in music, on the musical tastes of the musical world, on the presumable future popularity of music and the influences likely to determine any changes or evolutions that may ensue.

Effect on Creative Effort

Many are the hypotheses that have been advanced as to the inspirations this war is likely to have given for possible characteristic musical creations to come. But such theories, I think, may safely be waived in consideration of the remarkable historical phenomenon that not a single war of the past ever seems to have inspired musical writers to especially momentous musical creations. So a direct result of the war on future musical writings is scarcely to be expected. But every war, on the other hand, infallibly represents a stepping stone from one epoch to another in the world's evolution. And so, before all, this war of unprecedented magnitude is certain to mark the beginning of a new chapter in the evolution of the civilized—perhaps even of the semi-civilized world.

Now then—it is hardly to be expected that this war will lead to a renaissance of the romantic era in music, as represented by Beethoven, Schubert, Schumann, Chopin, etc. Our era is entirely too practical, too material to breed such lyricisms. Or will the intense energy so essential for the reconstruction period after the war induce a still more complex, calculating, futuristic impressionism in music? Scarcely. What then may be expected of this new chapter of the

world's book? While, on the one hand, the post-bellum economic reconstruction of civilization will demand the unwavering activity and energy of all humanity as a stern necessity of life, the indulgence in art, on the other hand, as a luxurious relaxation, and perhaps just as necessary, may be expected to call for the other extreme, viz., simplicity. All the more does this theory seem acceptable when we take into consideration the many, many in whom this war seems to have awakened a love for music where hitherto it never existed, as a kind of reactionary antidote to the bitter reality of strife.

Woman's Influence in Music

Nor is another feature of vital significance to be overlooked. Ever since the first embryonic attempts to cultivate the art of music (eliminating the Catholic Church and the European Courts, ever potent factors in the development of art and to whom the musical world owes much), the fostering of musical art was left pre-eminently to women. Women were the predominating auditors at all musical entertainments; women made it a point to discover and give young musical talents a hearing in their salons, saw to it that unknown young and older musicians and composers met and were heard by the influential potentates of the musical world and, last but not least, women paramourly cultivated music in their own homes as executing artists of greater or lesser proficiency. So it was but a natural phenomenon that the female mind and female predilections should give to the cultivation and progress of music a certain distinct direction. And inasmuch as women pre-eminently became the determining factors when it came to passing judgment on musical performances, were largely responsible for the success or non-success of such events, it stands to reason that the female psyche and tastes should permanently have influenced the nature and direction of music at the various epochs. But all this is very likely to be changed after the war. For not only, as already stated, has the responsiveness for music—especially among the male elements—become far more universal during the war, so that the future cultivation of music no longer promises to be a prerogative of the female sex, but in proportion as women have largely and efficiently assumed the duties of men and in all probability will continue herein to an increased degree, have the contrasts between the tastes and emotions of the two sexes (insofar as they were concomitant features of environments and modes of life) become less and less pronounced. It is but logical, therefore, to expect another form of musical development, a form governed more than heretofore by certain peculiarities of mind and character common to both sexes. The writer of these lines has never been quite able to grasp the frequent reference to subjective and objective music, any more than the contention that certain composers should have written their works with the object of giving their hearers a passive enjoyment and others again for the purpose of inspiring their hearers

to an active participation in their musical life. I have yet to be convinced that any composer was ever governed in his writings by the desire to instill this or the other idea into the hearts or the mind of his hearers. While a composer may undoubtedly seek to convince the world of music of the justice of his ideas, he writes his music, before all, because he is obsessed by his own ideas, and hopes, often against hope, that such

ideas may find favor in the eyes of the public and the profession.

So, not to be disappointed, not to say disillusioned, it were better not to expect any special musical revelations as a result of this world's war, but rather to look forward to an increased popularity of music in general and to a natural adaptation of music to the altered conditions of life through which we have begun to pass.

FLONZALEY'S NEW VIOLIST ARRIVES

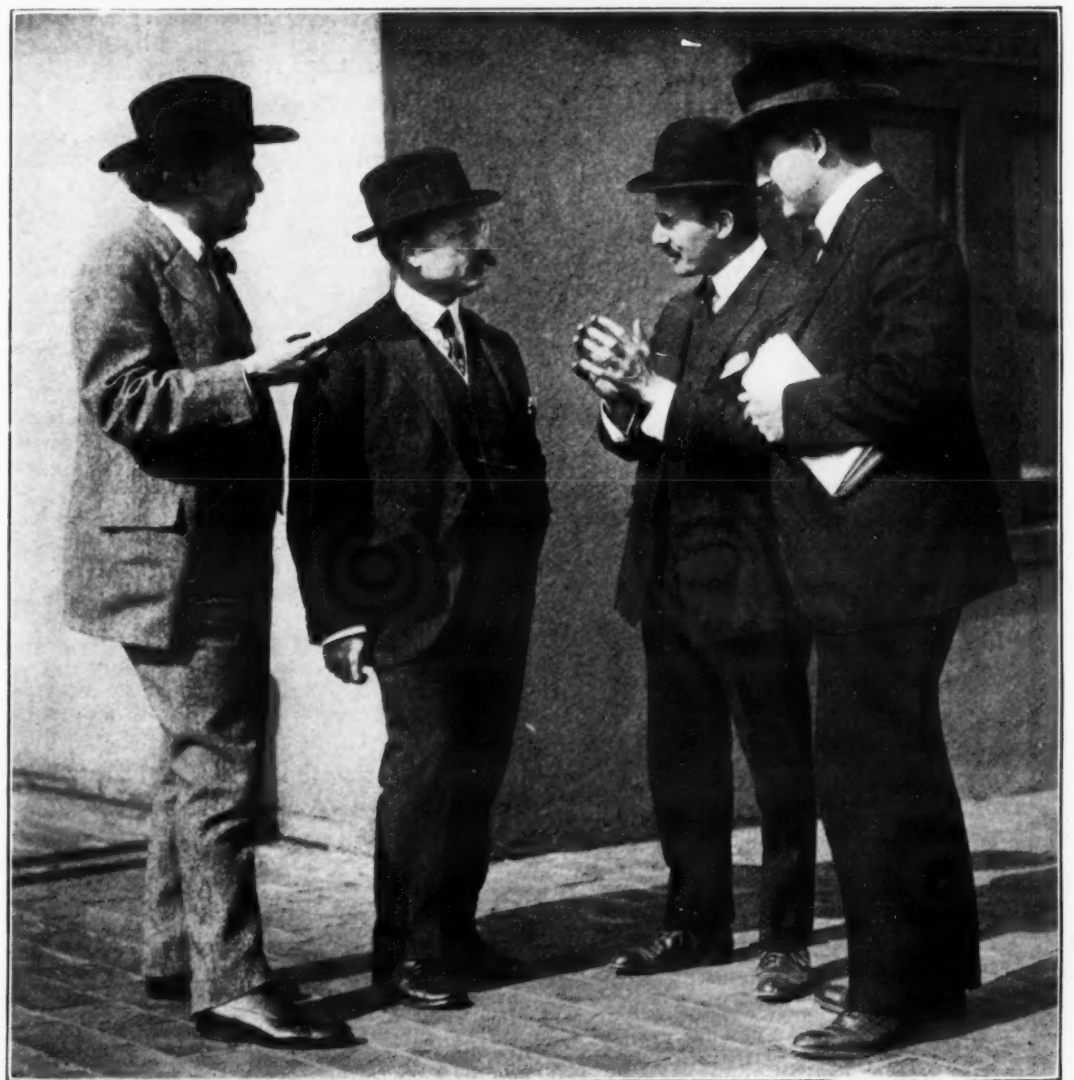


Photo by Edwin Levick

Here We See the Members of the Flonzaley Quartet Welcoming Louis Bailly, the Viola Player, Who Replaces Ugo Ara, Drafted. Left to Right: Mr. Betti, Mr. Pochon and Mr. D'Archambeau

WHEN the Flonzaley Quartet opens its season on Nov. 6 at Westover, Mass., the public will have the opportunity of greeting a new member, Louis Bailly, violist, and a native of France.

For fourteen years, practically from its inception, the Flonzaley Quartet has been represented by Messrs. Betti, Pochon, Ara and d'Archambeau—a quartet that has achieved a remarkable following all over the country. Now the draft has claimed its own and Ugo Ara is gone—"somewhere in France."

To fill Mr. Ara's place proved no easy task, keeping in mind the high character of the work and the fact that a member must devote practically all his time to rehearsals and performances. In securing Mr. Bailly the remaining members consider themselves fortunate, and, judging from the ease evinced by Mr. Bailly, he feels entirely at home with his new colleagues.

For six years Mr. Bailly has been a member of the Caplet Quartet, with Paris as its headquarters and Europe as its

field of activities; he has also been a member of the Geloso Quartet and of the Commission of the Royal Conservatory of Paris. Alfred Brunnau, Theodore Du Bois, Camille Chevillard and Francis Widor, all French composers of note, think highly of his work, Widor classing him as "one of the most remarkable players produced by the French school." In 1907 he was asked to appear at the Court of the Italian King Victor Emanuel.

The steamer that brought Mr. Bailly from France to an "Atlantic port" was delayed about three weeks, due to sundry preparations, the exact nature of which may not be disclosed because of the military censor.

B. B.

Mabel Beddoe, the contralto, has been re-engaged as soloist in Horatio Parker's "Hora Novissima" at St. James's Church, Brooklyn, for a special Sunday afternoon.

PARTIAL LIST OF COMMUNITY CHORUSES IN THE UNITED STATES

Prepared by Barnett Braslow

MANY community choruses have been started throughout the country, but, owing to the lack of a national organization, it has been practically impossible to obtain details to date as to who was initially responsible for the movement in a given town or city, who is the present director, progress made, etc., etc.

The New York Community Chorus has received considerable attention because of its achievements and because the Chorus actually made good under very trying conditions in a city where "getting together" for a common good is no common occurrence.

To the intensive work of a small group of persons who believed firmly and unflinchingly in the value of community singing and who backed Harry Barnhart in his efforts, the city and the country is greatly indebted—and to a degree than can but faintly be appreciated at this time.

The record of the work of the New York Community Chorus will never be found in cold type. It is written strong and deep in the hearts of the men and women who, week after week, have attended the rehearsals and have gone away imbued with the spirit and love of community singing, of community association, of community self-expression. The historian of the future, searching for the records of personalities whose dynamic force helped to make the history of 1917, will surely find and credit the com-

munity chorus with no small share of influence and power.

The individuals who have helped to make the Community Chorus possible, who have given the best that was in them in service or in capital—those who have unceasingly watched over its welfare, those who have to the best of their ability "sent out their light" in order that the people of the country hungering for self-expression might partake of the "bread of life," those individuals have had their maximum reward in the feeling of service rendered in a great constructive cause.

The press of the country, generally speaking, has realized the tremendous import of the Community Chorus and has been generous in giving publicity to all its activities. As a result, men and women from all over the country have solicited information from the New York Community Chorus and from Mr. John C. Freund, Editor of MUSICAL AMERICA, a man who recognized from the first the significance of the community chorus as a national social asset and who has given time and thought toward its development.

The following list of community choruses is far from being complete, but it is hoped that it will be of some service to those interested. MUSICAL AMERICA will gladly welcome any additional information regarding community choruses already organized or contemplated.

State	City	Name	Address	State	City	Name	Address
Alabama	Mobile	Mrs. Neander Crane (Interested)	206 Spring Hill Ave.	New Jersey	New Brunswick	Choral Society	
Alabama	Birmingham	Robert Lawrence, Director		New Jersey	Elizabeth	Mr. Thomas Wilson, Supervisor of Music	
California	San Leandro	Dr. Charles Howard Miller	167 Estudillo Ave.	New Jersey	Jersey City	Mrs. Edward Ransom, Jr. (Interested)	42 Astor Place
Connecticut	Stamford	Miss A. V. Paradise (Interested)	Breezlyoft, Strawberry Hill	New Mexico	Amistad	Mrs. A. Hardin (Interested)	Kelsey Institute
Colorado	Denver	Mrs. Martha Crowell (Interested)		New York	Albany	Alfred Hallam, Director	State Education Bldg.
D. C.	Washington	Community Singing Society	Thompson Public School, 12th & L Sts.	New York	Clemont	Mrs. K. L. Riverbaugh (Interested)	
D. C.	Washington	Dr. Hamlin E. Cogswell (Director of Music in the public schools. Led 30,000 children on Treasury steps at Christmas, 1916)		New York	Henrietta	Mrs. D. J. Howard (Interested)	
Florida	Jacksonville	Rollins College Community Chorus		New York	Perry	Arthur Wallerstein, Director	
Georgia	Savannah	Carleton Gibson	Supt. of Public Schools	New York	Batavia	Mrs. F. H. Seaver, Pres.; Dr. Chas. G. Woolsey, Director	415 E. Main St.
Illinois	Kane	Mrs. J. W. Fitzgerald (Interested)		New York	Buffalo	Mrs. Geo. Barrelle, Pres.; Harry Barnhart, Director	245 North St.
Illinois	Lawrenceville	Rev. Roland R. Marquis (Interested)		New York	Kingston	Harry P. Dodge, Director	Ithaca Conservatory of Music
Illinois	Peoria	William Chenery, Director		New York	Ithaca	John Chipman, Director	McKinley School
Illinois	Springfield	William Chenery, Director		New York	Schenectady	Community Chorus (leader not mentioned)	
Illinois	Chicago	Civic Music Association, Herbert E. Hyde, Acting Superintendent. The Association confined its summer work to "sings" in various parks and at the "Municipal Pier."	410 S. Michigan Ave.	New York	Schenevus	Mildred Wickham (Interested)	
Indiana	New Albany	Anton Embs, Supervisor of Public Schools		New York	Syracuse	Melville Clark, Harry Barnhart, Director	Clark Music Co.
Indiana	Indianapolis	Mrs. Mary Chandler Hammer (Interested)		New York	Utica	Prof. Samuel Evans	
Iowa	Belle Plaines	"White Sparrow" Community Sing, Dean Cowper, Leader		New York	New York	W. Kirkpatrick Brice (Chairman Board of Directors, New York Community Chorus), Harry Barnhart, Director	60 Wall St.
Iowa	Des Moines	W. A. White, Supervisor of Music in Public Schools		New York	New York	Kitty Cheatham (Interested)	274 Madison Ave.
Iowa	Des Moines	C. C. Blochwitz, Cashier	Dinsdale Savings Bank	New York	New York	Arthur Farwell (Interested)	82 Washington Place
Iowa	Dinsdale	Hattie E. Paige (Interested)		New York	New York	John C. Freund (Interested)	501 Fifth Ave.
Iowa	Elkader	J. G. Lillibridge (Interested)		New York	New York	Mrs. Schirmer (Interested)	243 E. 17th St.
Iowa	Pocahontas	Edwin A. Hulse (Interested)		New York	Brooklyn	Chas. Kaiser, Director Greenpoint Community Chorus	750 Manhattan Ave.
Iowa	Washington	Mrs. Wm. Phillips (Interested)		New York	Brooklyn	James J. McCabe, Pres., Brooklyn Community Chorus; Chas. Yerbury, Conductor	50 Court St.
Kansas	Belpre	R. K. Cason (Interested)		Ohio	Akron	Mrs. Frank A. Seiberling (Interested)	N. Portage Path
Kansas	Rising Star	Arthur Nevin	University of Kansas	Ohio	Alliance	Eugene A. Haesner (Interested)	
Kansas	Lawrence	Anthony N. Schuh (Interested)	7th & Washington Ave.	Ohio	Ashtabula	E. A. Brooks (Interested)	223 Bridge St.
Kentucky	Newport	Mrs. G. M. Giles (Interested)	R. F. D. No. 3	Ohio	Hamilton	Prof. Burk and Will H. Lebo, Supervisor of Music in Public Schools	
Maine	Auburn	Geo. T. Edwards, Director		Ohio	Cleveland	Mrs. Harvey D. Goulder (Interested)	Cleveland Music School Settlement
Maine	Portland	Adelbert W. Sprague, Director	University of Maine, Orono	Ohio	Kyle	Nelly F. Kyle (Interested)	Gen. Pass. Agt. Lake Shore Electric
Maine	Bangor	Mrs. Robert Cox	Grammar School Hall, Green St.	Ohio	Toledo	J. F. Starkey, Leader	Lock Box 51
Maryland	Annapolis	Miss Elizabeth Schaeffer		Oregon	Hubbard	Mrs. C. M. de Lespinasse (Interested)	
Maryland	Annapolis	Rev. James L. Smiley (on committee of the Community Music Assoc.)		Oregon	Bend	Mrs. Dell Parker (Interested)	Parsons Bldg.
Massachusetts	Boston	C. C. Birchard (Interested)	221 Columbus Ave.	Oklahoma	Henryetta	J. Albert Kennedy (Interested)	
Massachusetts	Cambridge	Mrs. Thomas W. Sever (Interested)	70 Lakeview Ave.	Oklahoma	Tulsa	Mrs. Ora Lightner Frost (Interested)	
Massachusetts	Pittsfield	Miss Gertrude Watson (Interested)		Pennsylvania	Apollo	Frank T. Wray (Interested)	
Massachusetts	Waltham	Chas. E. Boyd, Instructor of Music in the Public Schools		Pennsylvania	Berlin	Samuel Philson (Interested)	
Massachusetts	Waltham	Mrs. Florence B. Gould (Interested)	104 Adams St.	Pennsylvania	Bethlehem	Dr. Wolle (Interested)	
Massachusetts	Williamstown	Edith M. Salter (Interested)		Pennsylvania	Dunmore	Mrs. Owens (Interested)	
Michigan	Scotts	Rev. A. F. Niemann (Interested)		Pennsylvania	Erie	Dr. Chas. G. Woolsey, Director	405 W. 9th St.
Michigan	Vassar	Mrs. H. C. Dean (Interested)		Pennsylvania	Fort Pitt	Miss Tomlinson (Interested)	
Michigan	Flint	Josiah D. Dort (Interested)	Dort Motor Co.	Pennsylvania	Greensburg	C. F. Maxwell (Interested)	Claridge School
Minnesota	Mankato	Mrs. H. A. Patterson (started the movement), Miss Caroline V. Smith, Director		Pennsylvania	Lebanon	Harry J. Schools (Interested)	112 N. 8th St.
Minnesota	Minneapolis	Rev. J. S. Albert (Interested)	2837 30th Ave., South	Pennsylvania	Philadelphia	Albert N. Hoxie, Director	3119 N. 16th St.
Minnesota	Minneapolis	Irene Chapman (Interested)	2808 Stevens Ave.	Pennsylvania	Pittsburgh	J. Warren Erb, Director	209 Wallace Bldg.
Mississippi	Brookhaven	M. B. Byrd (Interested)	Box 355	Rhode Island	Providence	John B. Archer, Director	Providence Art Club
Mississippi	Meridian Co.	Mrs. Bessie Street Coburn (Interested)	P. O. Box 517	Rhode Island	Newport	Mrs. Maud Howe Elliott (Interested)	Art Association
Missouri	St. Joseph	Mrs. E. A. Kieffer (Interested)	3003 Mitchell Ave.	South Dakota	Roswell	Mrs. L. E. Knowles (Interested)	
Missouri	St. Louis	Chesbro Hoppel (Interested)	Missouri & Albion Sts.	Tennessee	Paris	Rev. L. Hancock (Interested)	205 Blythe St.
Missouri	St. Louis	Mrs. Olga Morgner (Interested)	4300 Oregon Ave.	Texas	Crisp	Emma Sims (Interested)	
Missouri	St. Louis	Mrs. F. W. Tooker (Vice-pres.), Mrs. Isaac C. Ogden (Vice-pres.)	16 S. Maple Ave.	Texas	Houston	B. B. Gilmer, Director	Camp Logan
New Jersey	E. Orange	Mrs. Edna A. W. Teal	31 Highland Ave.	Texas	Talbert	Roy Hughes (Interested)	
New Jersey	Bloomfield	Mrs. H. J. Diefendorf (Interested)	440 Franklin St.	Texas	San Antonio	H. W. B. Barnes, Director	San Antonio School of Music
New Jersey	Chatham			Virginia	Hampton	Mrs. J. C. Tucker (Interested)	420 Newport News Ave.
				Washington	Centralia	A. B. E. Kengrove (Interested)	111 W. Chestnut St.
				Wisconsin	Madison	Peter W. Dykema	Univ. of Wisconsin
				Wisconsin	Neeah	F. H. Jebe (Interested)	315 W. 2nd St.
				Wyoming	Sheridan	Albert King (Interested)	

NEW YORK CONCERT SEASON BEGINS WITH A RUSH

Raymond Havens, Henrietta Conrad, Rosita Renard, Francesco Ferrando, Nana Genovese, Bianca del Vecchio, Antonietta Williams, Giuseppe Interrante, Anna Case, Samuel Gardner and Others
Among the First to Invite Critical Opinion

WITH a piano recital in Aeolian Hall the New York music season of 1917-18 was inaugurated on Thursday afternoon of last week. And it got under way in unprecedentedly expeditious fashion with eleven other events on the succeeding six days. Following Raymond Havens, the young pianist, whose appearance opened the sluice gates of the year's music, there was heard on Friday evening, in the same hall, a new soprano, Henrietta Conrad; on Saturday afternoon the Chilean pianist, Rosita Renard, and that evening a miscellaneous program by Francesca Ferrando, tenor; Nana Genovese, mezzo-soprano; Bianca del Vecchio, pianist; Antonietta Williams, soprano, and Giuseppe Interrante, baritone. Sunday afternoon witnessed the first conflict of events, when Anna Case held forth at Carnegie Hall, Samuel Gardner played violin at Aeolian and Arthur Friedheim piano at the Princess Theater. Monday evening Guy Maier and Lee Pattison came from Boston for a two-piano recital in Aeolian Hall, where other performances on the keyboard were given on Tuesday and Wednesday afternoons by Frances Nash and Edwin Hughes, respectively, while Betsy Lane Shepherd sang at the Princess Tuesday afternoon.

The ensuing chronicle deals only with Thursday to Monday's doings. Miss Nash's, Mr. Hughes' and Mrs. Shepherd's recitals will be recorded in the following issue of this journal.

Raymond Havens Opens New York Season

Raymond Havens, pianist. Recital, Aeolian Hall, afternoon Oct. 11. The program:

Sonata, Op. 27, No. 1, Beethoven; Variations on a Theme by Paganini, Brahms; "Le Vent dans la Plaine," Debussy; "Impromptu," J. A. Carpenter; Ballade in G Minor, Etudes in F Minor and E Major; Prelude in E flat, Scherzo in B Minor, Chopin.

Mr. Havens was born in Boston, and won his main success in Chicago. He had a good audience last week and a favorable reception. The young man demonstrated the possession of certain indubitable gifts of mental and musical equipment, though his attainments at present do not warrant the notion that he has struck his true gait or developed his capabilities to a point that justifies a definitive valuation of them. Approaching his work with an earnestness and a freedom from mannerism becoming the real artist, Mr. Havens does not consistently match his intent with his achievement. Within bounds, his playing discloses a genuine delicacy of musical sense and an appreciation of the poetic element, as well as taste and skill in realizing his conceptions. It is, at its best, regulated by an alert intelligence and befitting sensibilities. It is not yet the distinguished or persuasive expres-

sion of a vital personality, a decided style, or matured powers. But it has behind it the freshness and the malleable qualities of youth.

Tranquil cantilena exhibited Mr. Havens' tone to best advantage. There it had musical charm and a degree of color; and there, too, he revealed a legato touch and a feeling for the phrase quite ingratiating. Elsewhere he was not always so successful. Through their greater extent, the Brahms-Paganini Variations—Mr. Havens gave the two books—suffered from a hard and metallic tone, as well as from a want of the transcendent virtuoso technique and style imperative for them. Several were reasonably well done, notably the exacting first, the poetic twelfth, the one with the *glissandi*, and the waltz. But others suffered somewhat in clarity and in rhythm through mechanical shortcomings and a thorough sense of their consummate architecture. The Beethoven sonata, which is not notable in interest, the pianist gave tastefully, though without appreciable inner conviction, and with occasional blurring in passage work attributable more to insufficiencies of finger technique than to injudicious pedaling.

Neither the Debussy nor Carpenter pieces contained musical matter enough to turn to significant account. In the Chopin group Mr. Havens' dexterous performance of the F Minor Etude stood out agreeably. All told, his New York debut proved him a pianist of sincere purpose and promise. H. F. P.

Henrietta Conrad Is Season's First Singer

Henrietta Conrad, soprano. Recital, Aeolian Hall, evening, Oct. 12. Accompanist, Richard Hageman. The program:

"Ridente la Calma," Mozart; "Mortal cosa son io," Monteverdi; "Rugiadose odorose," Scarlatti; "Il mio bel foco," Marcello; "Die Kartenlegerin," "Wer machte Dich so krank?" "Alte Laute," Schumann; "Das Mädchen spricht," "Willst Du, dass ich geh?" Brahms; "Und willst Du Deinen Liebsten sterben sehen," "Gesang Weylas," Wolf; "Allerseelen," "Cécilie," Strauss; "The Shepherdess," Horsman; "The Fields o' Ballyclare," T. Maley; "Retreat," La Forge; "Ecstasy," Rummel.

Miss Conrad, to whom fell the privilege of being the first of the season's vocalists in the field, is said to have appeared in opera in Italy, France and Germany. Though the program termed her a dramatic soprano, the quality of her voice leans rather to a decided mezzo, with strong contralto suggestions in the tones of the lower register. Nervousness harassed her sorely the early part of the evening and prevented any effective show of vocalism in the opening Italian group. Subsequently she gained composure and revealed a closer acquaintance and sympathy with the spirit and style of the German *lieder*. Brahms' "Das Mädchen spricht," for instance, she delivered with no little arch charm, while in her performances of Wolf's "Weyla's Song" and the "Allerseelen" of Strauss there were a degree of discernment and a propriety of conception beyond what she revealed elsewhere. As an encore to the German group she sang Wagner's "Träume" tastefully enough. In lyrical music Miss Conrad's powers show at their best, regardless of her designation

as a dramatic singer, and in such vagaries of production and instability of intonation are less conspicuous than elsewhere, her vocal control securer and her breath support better sustained. Her hearers took much delight in her Irish song in the last group and she supplemented it with the melody more familiar here as Grainger's "Tune from County Derry." She received many flowers.

Richard Hageman's accompaniments were of characteristic quality. H. F. P.

Gardner Plays Bach Superbly in Recital

Samuel Gardner, Violinist. Recital, Aeolian Hall, Afternoon Oct. 14. Accompanist, Emil Newman. The Program:

Fugue, A Major, Tartini; Concerto, G Minor, Bach-Nachez (with accompaniment of strings and organ); Concerto, D Major, Paganini - Wilhelmj; Aubade Provencale, Couperin-Kreisler; Ballet Music from "Rosamunde," Schubert-Kreisler; Valse Caprice, Zsolt; Romance, Glière; Tango, Arbos.

In his programs a musician unlocks—consciously or otherwise—the secret places of his artist-being; frankly discloses his preferences. If we, in this particular instance, had never heard of Samuel Gardner, the young violinist's program of Sunday afternoon would assuredly have inclined us in his favor. Knowing Mr. Gardner to be a serious and uncommonly well equipped musician, we were not in the least surprised to note the quality of his specimen.

One can pay Mr. Gardner no higher tribute than to say that his performance of the Tartini and Bach compositions was truly noteworthy and surpassed by nothing else during the afternoon. It was

a happy idea to include the G Minor Concerto, rare work that it is. A luminous quality pervaded Mr. Gardner's interpretation of its sublime *Largo*, music that is pure beauty and pure joy. The background of organ and plucked strings, pianissimo, was supremely felicitous. The ensemble—a young and excellent one—was made up of Conrad Held, Robert Toedt, Joseph Fuchs and William Kroll, violins; Cyril Towbin and Gerald Kunz, violas; Herman Sezey, 'cello; Richard Cherkasky, bass, and Edward Rechlin, organ.

It is impossible to elude Paganini at a violin recital. Mr. Gardner dashed off every glittering bar with the required agility and earned the ovation that greeted him. The two Kreisler arrangements were charmingly given. Zsolt's familiar concert waltz, the Glière Romance and the Tango of Arbos were all splendidly played. A veritable furor greeted Mr. Gardner at the conclusion of his recital and he was compelled to add four encores, among which was his own composition, "From the Canebroke." The audience was exceedingly large.

Emil Newman was an artist-accompanist. B. R.

Rosita Renard Proves Her Artistic Worth

Rosita Renard, Pianist. Recital, Aeolian Hall, Afternoon, Oct. 13. The Program:

Chaconne, Bach-Busoni; Sonata, Op. 109, Beethoven; Two Mazurkas, Op. 30, No. 4, Op. 59, No. 3; Nocturne, Op. 9, No. 3; Two Etudes, Op. 25, Nos. 5 and 11, Chopin; "Prélude," "Clair de lune," "Poissons d'or," "La fille aux cheveux de lin," "Jardins sous la pluie," Debussy; "Islamey"—Fantaisie orientale, Balakireff.

Miss Renard's abounding talents have ripened since she first disclosed them to this city in two recitals the latter part of last season. The young Chilean woman challenges such close comparison to-day with her sister-artist from Brazil, Miss Novaes, that it is not altogether easy to choose between them. Both, at all events, would suffice to put South America on the musical map. Miss Renard demonstrated her ability at her previous appearances to deal with formidable exactions of technique confidently and successfully enough to subordinate the idea of mechanism to a pervading assurance of musical grasp and artistic intent. She did not then and she does not now penetrate the hiddenmost secrets of the deepest music she essays. That will come with life experience and growth. But the means to elucidate these secrets are there. The young woman's intense and ceaseless absorption, her obvious devotion to the most irreproachable ideals, her richness of artistic endowment and intuition and the energetic pursuance of her ends will earn her the gratitude and respect of all who value artistic sincerity in youth. And her modesty will beget her the greater esteem. Her place is unquestionably among the chosen.

Through the greater part of her program Miss Renard played superbly last Saturday, and it is necessary to travel a considerable distance back to recall a better performance here of several works that she gave. Her art has the basis of innate musicality and comprehensive, illuminating intelligence. Her conceptions are formulated and carried into execution with a consistency, a glow of imagination and a pure instinct for beauty of mass and of detail that unfailingly idealize and vivify. A rare sense of structural design informs her exposition of what work she undertakes with a clarity as distinctive as it is musically eloquent. Crisp and vital rhythm, power equal to the demands laid upon it, together with a complete resilience and freedom from constraint, serve her to the finest ends of an admirable pianism.

Miss Renard has not yet compassed the range of emotional interpretation necessary to uncover in its fullness what is hidden in the depths of Beethoven's Sonata, Op. 109, though her performance of it showed delicacy of articulation, wooing loveliness of tone and pointed sincerity of intention and if the larger significance of the work escapes her, she achieved charming details in the first movement and the Scherzo particularly.

Busoni's titanic transcription of the "Chaconne," for all the power and planency with which Miss Renard invested it, suffered something from breathlessness and the want of Olympian dignity and repose. On the other hand she did the two mazurkas of Chopin in a fashion unsurpassably exquisite. Here lucent

tone, delicate play of fancy and superlative elegance of style blended into a result indescribably wistful, subtly apposite to the sense and spirit of the music. Only less fortunate were the two études, the second of which—the "Winter Wind"—wanted in greater degree that passionate expression and drastic intensity commonly associated with it.

Very few pianists in the past few years have played the Debussy preludes better in respect to nuance, fulgent dexterity and sensitive charm of impressionism and poetic mood. Her performances of the "Prélude," the "Clair de Lune," and the "Fille aux cheveux de lin" would have done credit to George Copeland. But she tore through Balakireff's glittering "Islamey" with cyclonic velocity that robbed the composition of all oriental suggestiveness and converted it into a prodigious piece of virtuoso display.

The pianist won a notable welcome from a large gathering and at the close of her program played from Albeniz, Sgambati, Schulz-Evler, Mendelssohn and others with no indication of failing endurance. H. F. P.

Naval Benefit Concert Packs the Hippodrome

Under the auspices of the Woman's Auxiliary for Naval Recruiting Inc., a "Christmas Cheer Rally" was given at the New York Hippodrome on Sunday evening, Oct. 14. An elaborate program was arranged by Daniel Mayer, the New York manager, including many celebrated musical and theatrical artists.

E. H. Sothorn, the distinguished actor, acted as master of ceremonies and announced all the items on the program to a mammoth audience that filled every bit of space in the huge auditorium. Florence Macbeth won an ovation for her brilliant singing of the aria "Ah fors è lui," Francis MacLennan, the Chicago Opera tenor, for H. T. Burleigh's song, "The Young Warrior," Maurice Dambois, the Belgian 'cellist, in Saint-Saëns and Popper pieces, Percy Hemus, the noted baritone, in Sousa's Kipling setting, "Boots," with Lieutenant Sousa conducting the orchestra, while addresses were made by Mrs. Margaret M. Crumacker and Capt. R. Hugh Knyvett of the 15th Australian Infantry. A patriotic number was the appearance of Gabrielle Gills, the French soprano, who, bearing the Tricolor, gave a dramatic performance of the "Marseillaise." Carlos Salzedo conducted the orchestra in this number, using his splendid orchestral setting of the French national anthem, which he made while in the French trenches in 1915. The theatrical artists included Scott Gibson, Dooley and Rugel, Sophie Barnard and Nat M. Wills, while "Ragtime" Reilly of the U. S. S. Michigan scored in a pianolog and in his graphic singing of George M. Cohan's "Over There," one of the best performances of the evening.

The second part of the program presented Lieut. John Philip Sousa, U.S.N., with his U. S. Navy Band from Great Lakes, Ill., 250 strong in a popular program, containing many Sousa numbers, played effectively and conducted as only Sousa can. The popular bandmaster was given an ovation when he appeared on the stage and led his band in the "Star Spangled Banner," with the audience standing. An addition to the printed program was the appearance of Kitty Cheatham, who sang Mrs. Stetson's song, "Our America," accompanied by the band.

More than a half dozen numbers were ruined by the wretched playing of the Hippodrome Orchestra, led by A. J. Garling, who seemed to take special delight in indicating a tempo other than that of the singers. It was announced that more than \$11,000 was obtained from the sale of tickets and programs for the Christmas Cheer fund for our sailors abroad. A. W. K.

A detailed review of the recital given by Anna Case in Carnegie Hall on Sunday will be found on page 12. A review of the Guy Maier-Lee Pattison concert in Aeolian Hall, Monday, will be found on page 33.

Hempel Scores in Texas

MUSICAL AMERICA received the following telegram from J. G. Wren of Waco, Tex., telling of the success of Frieda Hempel, the distinguished soprano, on the occasion of her appearance there on Monday evening, Oct. 14:

"Frieda Hempel made Texas debut this evening before great and tremendously enthusiastic audience at Baylor University. It was the most artistic concert ever given in Central Texas and I immediately engaged Miss Hempel for an early reappearance."

Miller Vocal Art-Science

A Constructive Work

SONG, which is a divine gift developed according to certain laws, has played its important part in the lives of individuals and in the history of nations. It is the most human of arts and it forms the one universal language that speaks from soul to soul and is understood by all.

The art of singing has its many teachers, and many of these have some favorite "system" or "method" which in their opinion is the only successful one in training the human voice in tone production. But in spite of the theories advanced and the methods employed, the art of singing, with rare exceptions, has not been reared above a mediocre plane.

Dr. Frank E. Miller's discovery is not a mere theory because it has been put to a practical and successful test during the past six and one-half years in the work of his only exponent, Miss Adelaide Gescheidt. Miss Gescheidt has in turn imparted these theories to over six hundred singers who are able to demonstrate in concrete form the perfect tone and beautiful singing which can be developed through Vocal Art-Science.

When a pupil expects to be tutored under this system he is subject to three forms of examination, viz.:—a physical examination, a psychical examination and a synthetic-technical one, the latter being a combination of the first two in conjunction with general musicianship. The first involves an examination of the vocal organs, the second means a pupil's conception of music and art, and the last is the effect which inspiration and pedagogy has on a singer. Such examinations are conducted by Miss Gescheidt at the Vocal Art-Science Studios after due study, and show that definite results produced by this standardization and codified system are most unusual.

The vocal cords, as the primary activators of voice, were chosen as the true key to accuracy when Dr. Miller made the original plan of Vocal Art-Science. The vocal cords arrive from the thyroid end of the thyroid cartilage in an absolute point and spread in three planes to be bisected at an equally accurate angle by equally exact double pyramids—namely, the arytenoids.

Hitherto the action of the vocal cords has been studied only from the laws of forces of one plane, but Dr. Miller proves geometric law of forces moving in three planes, namely, the pyramid, and must be studied, explained and demonstrated in order to formulate a true system of Vocal Art-Science. The investigator will also find metaphysical relations in the law of the three planes of the vocal cords and the triple alliance between psychology, physiology and emotionalism—mind, body and soul—in voice production.

According to this system, vocal tone is regulated by a system of polarity or, to use a coined word "Polanization," and equilibrium similar to that of light. This, of course, would confirm the theory that the phenomena of light and voice must be analogous when a person considers that light and voice are both the result of electro-magnetic forces. Light and sound work in different media, but function the same way through similar kinetic forces. Light is etheric and vertical, but sound is atmospheric and travels longitudinally in its existence. This enters in the heart of things differently than the chemist or physicist. The invisible force that brings universal order of things—harmony—that which meets all motion and becomes its soul—a light in sound—a sound like power in light—rhythm in all thought and happiness everywhere.

From this it will be seen that this problem can only be solved by a complete demonstration of the functions of the two, Art and Science, which has been denominated "Vocal Art-Science."

And this is carried out in every detail by nature itself, in that it supplies for any unit of automatic action a nerve, which presides over the entire action of this autonomy. This nerve has in its sheath two branches of the same nervous system, which supply at the moment of the emotion that is to pass through it, and to develop all its functions automatically, both sensation and motion, in their proper proportion and at the right psychological moment, all the functions for perfect psycho-physical automatic action. Unless this law is carried out as suggested, through its natural function, no correct tone production can be made that is true to nature. This is the keynote of the entire work and wherein it differs from all others.

There is no claim for originality for *discovering* the *function*, but as applied in the necessary procedure to establish a perfect Vocal Art-Science standardization there is decidedly a claim.

Everything of emotional nature is corroborated by muscular effort governing the organs of the senses. Such are the tell-tale muscles toward the eyes and ears—muscles which are also visibly used in vowel formation. These muscles furnish a capital instance of the correlation of the physical and the emotional, so that one may state that as vowels and consonants eventuate at the lips in voice so through the same kinesis do the motions become manifest.

1. The lips form the first sphincteric aperture which governs the vocalic unit, and are especially active in the first eight letters of the alphabet.

2. The tongue and palate form the second sphincteric aperture, giving the articular index for the lingual-sonoric and palato-resonant units, in forming the letters of the alphabet.

The glottic sphincter is the controller for the momentum of all the sphincters supplying their fundamentals and participates in vowel sounds.

IF THE HUMAN VOICE IS NOT THE INSTRUMENT FOR GOD ALMIGHTY TO PLAY UPON
WHAT IS IT GIVEN TO US FOR?

The throat is made up of a triangular shaped cartilage which lets the air rush through, and with its vibrations causes sound.

The three bones of the ear vibrate in tune with this keyboard, and in turn the sound is borne to the brain, then to the mind and then "in tune with the Infinite."

Without peace in the soul the human voice is but a crash of discordant sounds.

The throat is shaped like the bones of the thumb. Place two hands together, with the thumbs overlapping, and it can be shaped exactly like the throat.

AMONG the benefits to be derived from an improved method of song and speech is the all important factor, "preparedness for war." How will it help toward war preparedness, you will ask. It is important that young men who are about to take part in our national service should be taught how to use their voices. First of all, so that they may be able to issue commands in a voice that can be heard and will be obeyed. There is all the difference in the world between the kinds of responses coming from a command well given or one poorly given.

The following are physical and psychological tests conducted by the founder, Dr. Frank E. Miller, and his exponent instructor, Miss Adelaide Gescheidt, with students training to teach the system.

- Test No. 1 (To show sphincteric strength.) For glottic and first sphincter. Sustain GAW-E-OOH.
- Test No. 2 For palato-lingual and second sphincter. Sustain (a) KAH-AY-OH-OOH, (b) NGEE-AY-OH-OOH (c) NGAW-OH-OOH.
- Test No. 3 For labial and third sphincter. Sustain (a) MAWE-AY-E-OH-OOH, (b) ascend on a minor 6th with WAW.
- Test No. 4 To show correlation of the scales—ascend and descend an octave—use AW-OH-EE-NGAW-AYE or OH.
- Test No. 5 Separate the resonators by using "NEE." (Sinus resonant and vocalic and then blend them all.)
- Test No. 6 Use octave exercise to show co-ordination on YAW.
- Test No. 7 Use long arpeggio to show what the normal range is on any vowel desired.
- Test No. 8 To intensify resonance and amplify the tone. Demonstrate with two figures of the "group exercises" with ME-AYE.
- Test No. 9 To show correlation of resonators and overtones. Sustain PAH-BAH-MAH-NAH. HUNG-KUNG and VUNG.
- Test No. 10 To demonstrate No. 9 in another way use the long minor exercise on MOH or NEE, or major vowels.

SINGING TEST.

Pupil will sing his or her best song and the following points noted and passed on:

- Test No. 1 Bodily position—Weight of body on right foot; left foot to the rear and free.
- Test No. 2 Is the definite center of the tone against the gum of upper front teeth manifest?
- Test No. 3 Is the tone directed under the roof of mouth which gives a balanced resonant-vocalic strength and resonance?
- Test No. 4 Is tongue free and passive in the mouth; tip against lower front teeth?
- Test No. 5 Is tone steady and without a wobble?
- Test No. 6 Is there undertone or not?
- Test No. 7 Is diction good, fair or bad?
- Test No. 8 Is style good, fair or bad?
- Test No. 9 What mark of talent is there?

PIERRE V. R. KEY in the "New York World"

"In the midst of the vocal regeneration there appears, fresh from the press (G. Schirmer) under the significant title, 'Vocal Art-Science,' the results of a quarter century of scientific and psychological research by its author, Frank E. Miller, A.M., M.D., of New York. At any other time this book would arrest the attention of thinkers; coming now with the desire to secure a standardization to protect legitimate teachers and eliminate charlatans, it may prove the final spark to kindle the fire of sane vocal progress into an enduring blaze.

"Through the application of the principles involved one can locate the precise strength and weakness of a voice; whether it has physiological interferences and what they are. This taking apart of the voice, as it were, enables it to be expertly examined and a determination arrived at as to the ways to be employed to make it, in so far as nature and the singer's aptitude admit, a serviceable musical instrument.

"Dr. Miller contends that every vocal defect is but a physical manifestation of either improper tone formation or physiological disturbance. He asserts further that through the applying of his principles the guesswork which obtains with so many teachers may be supplanted with that which is definite and certain."

W. J. HENDERSON in the "New York Sun"

"Dr. Frank E. Miller has published a book entitled 'Vocal Art-Science.' It is a book of unquestionable importance and will be read with avidity by all who take the art of singing seriously.

"Dr. Miller has made a specialty of the human throat for many years and has treated thousands of singers. He was in earlier life a trained singer himself. He has therefore approached his tremendous task with a stock of information of priceless value.

"It is Dr. Miller's idea that the time has come when the teacher should stand on a scientific basis and carry out his instruction with a precise knowledge of what is essential to the production of a pure normal tone. His book discloses an enormous mass of learning and a great breadth of view.

"No indolent teacher will undertake to master this book. On the other hand, no serious one can afford to neglect it."

SCIENTIFIC AMERICAN, April 7, 1917

"This substantial work is particularly addressed to the vocal teacher, the physiological investigator and the medical specialist; to these must we look for the co-operation that alone may lift voice culture out of the muddle into which it has fallen, and place it firmly upon established facts and principles.

"Dr. Miller brings order out of chaos by delving down through effect and cause, replaces guesswork by knowledge, and builds facts into a harmonious whole, that must be conceded the name of vocal art-science. Old basic principles are not attacked, the old ideas are simply enriched by the modern findings of anatomy, physiology and psychology.

"The work inaugurates a movement toward universal standardization of voice principles and goes back of the mere muscle-sets involved, to seek knowledge on the light of their nerve supply, believing that an explanation of genius lies in the perfect harmony of the cerebro-spinal and sympathetic nervous systems. Unique illustrations enliven the text and point its lessons. Altogether it would appear that Gustav Kobbé's designation of the volume as 'epoch-making' contains as much truth as eulogy."

STUDIOS: 817-818 Carnegie Hall, New York City

Many Manhattanites Now Go to Brooklyn for Music

Borough So Rich in Its Concert and Operatic Offerings That It Attracts Large Numbers of Gothamites via the Subways—Institute of Arts and Sciences Offers an Attractive Schedule—A Local Orchestra of Artistic Purpose

DESPITE the war, the Brooklyn musical season promises to be more brilliant than ever during the coming months, with many new and attractive offerings. To the average New Yorker, Brooklyn, with its two millions of inhabitants, seems about as far away and as difficult of access as the Andes Mountains. But to the music lover, Brooklyn is now presenting such worthy and artistic treats, that the well-nigh impossible has been accomplished: New York is coming to Brooklyn, in larger and larger numbers, for its musical life. In the path of such artists as Louise Homer, Madame Melba, Fritz Kreisler, Alma Gluck, Ignace Paderewski, Percy Grainger, and many, many others who have found it worth while to lend their shining light to Brooklyn, have come a fair majority of the prominent musicians of the present day. At a recent Concert given by the Choral Art Club in the Academy of Music, it was roughly calculated that one-third of the audience had crossed the River to attend. Likewise have New Yorkers appeared at the many first class concerts given under the auspices of the Brooklyn Institute. Brooklyn has steadily climbed, in its artistic reputation, to a very high place. There is, perhaps, progress still to be made, but, suffice to say, one need not go out of Brooklyn now to enjoy the fairest fruits of the field.

Brooklyn Institute Events

The Brooklyn Institute of Arts and Sciences presents a particularly interesting list. The opening recital will be given by Mme. Guiomar Novaes, the Brazilian pianist, in the music hall of the Academy of Music, Oct. 26. This will be followed by a song recital by Mme. Povla Frijs, the Danish soprano; five philharmonic concerts by the Boston Symphony Orchestra, Dr. Carl Muck, conductor, with several assisting artists, among whom are Madame Melba, Fritz Kreisler and Winifred Christie; five Saturday matinee concerts, by the orchestra of the Symphony Society of New York, Walter Damrosch, conductor, with the following assisting artists: Mischa Elman, violinist; Mme. Louise Homer, contralto; Mme. Ethel Leginska, pianist; Albert Spalding, violinist; concert



FACTORS IN BROOKLYN'S MUSICAL LIFE

No. 1—Carl Fiqué, Director of the United Singers of Brooklyn. No. 2—Herbert J. Braham, Director of the New Brooklyn Orchestral Society and Former Conductor of the Brooklyn Symphony and Brooklyn Philharmonic. No. 3—M. Louise Mundell, Director of the Mundell Choral Club. No. 4—Alfred Y. Cornell, Conductor of the Choral Art Club of Brooklyn. No. 5—John Hyatt Brewer, Conductor of Apollo Club of Brooklyn (Photo © Underwood & Underwood). No. 6—Emma Richardson-Küster, Conductor Chaminade Club. No. 7—Etta Hamilton Morris, Director of the Philomela Glee Club of Women, and Her Husband, Frank C. Morris

by the Woodman Ensemble, R. Huntington Woodman, conductor, assisted by Dicie Howell, soprano; recitals by Fritz Kreisler, violinist; Harold Bauer, pianist; Evan Williams, tenor; two chamber music recitals by the Zoellner Quartet; piano recital, by Ignace Paderewski; recital of children's songs, by Augustine Haughton, soprano; concerts by the Schola Cantorum of N. Y., Kurt Schindler, conductor; recital by the Trio de Lutece, George Barrere, flute; Carlos Salzedo, harp; Paul Kefer, cello; recitals by Mme. Leginska, pianist; Alma Gluck, soprano; Josef Hofmann, pianist; Albert Spalding, violinist; the Lotus Male Quartet of Boston, a joint recital of "Lonesome Tunes" (Kentucky Mountain Balladry), by Loraine Wyman, soprano and Howard Brockway, pianist; concert by the Musurgia Sixteen of New York, Prof. Walter Henry Hall, conductor.

Special organ recitals of selections

from English, French and Italian composers will be given by John Hermann Loud of Boston, in connection with Arthur K. Peck's illustrated lectures; a lecture-recital on "Types of Song Music" by Vernon d'Arnalle, baritone; two lecture recitals on "Hawaii and Hawaiian Music," by Alice Capen; two lecture-recitals by Cecil J. Sharp of London, with assisting artists, on "English Folk Songs from the Southern Appalachians" and "The English Folk Dance," with dance illustrations; five lecture-recitals on the programs of the Boston Symphony Orchestra, by Victor Biart, Prof. Hamilton C. MacDougall, of Wellesley College; W. H. Humiston, and Prof. John C. Griggs of Vassar College; lecture-recital on the "MacDowell Memorial Association and the Music of Edward MacDowell," by Mrs. Edward MacDowell; five lecture-recitals on "The Most Modern Songs" by Nicholas Dauty, tenor, of Philadelphia; three lecture-recitals on "Music as a Human Need," by Dr. Alma Webster Powell of Brooklyn. This is only a partial program of events under the above auspices.

Choral Art Club

The Choral Art Club, ranking high among the choral societies of the country will give its customary two concerts in the opera house of the Academy of Music, one at Christmas time and the other at Easter. The club opens its sixth season with a place in the musical world seldom attained by any organization in so short a time, which is due largely to the efficiency of the conductor, Alfred Y. Cornell, a well-known organist and voice teacher. The programs offered are of the very finest order, equaled in the city only by those of the Musical Art Society of New York. It is a private organization, giving invitation concerts only, but the Opera House, with its immense seating capacity is overcrowded at every performance. Unlimited commendation is due Mr. Cornell for his achievement which was made possible only by his extremely high ideal for the club, upheld and strongly supported by its equally inspired president, Alfred Best, to whose untiring energy, generosity and enthusiasm the club owes its prosperity. The soloists for the two programs, made up largely of sixteenth, seventeenth and nineteenth century compositions will be the pianist Leo Ornstein, Edward De-

thier, violinist, and Gaston Dethier, pianist.

Among the most important events each year, are the three Apollo Club concerts, directed by Dr. John Hyatt Brewer. The dates are: Dec. 4, Feb. 19 and April 23. On account of the absence in Washington of the chairman of the solo committee, the artists for the coming season have not as yet been engaged. All three of the concerts will be held in the opera house of the Academy of Music. The Apollo Club is one of the most successful and prosperous clubs in Brooklyn. It now boasts of ninety active members and 350 subscribing members. There has been a change in the chairman of the active members, since last year, owing to the death of Augustus Bedell, through whose untiring efforts much of the success of the club was attained. Donald A. Turner is very ably performing the duties of the office this year. Daniel Wescoat is secretary of the club and Walter Koempel, assistant. The Apollo Club delights in one of the most complete club houses in the city, possessing an auditorium seating 400, a rehearsal room and a number of studios.

Philomela Club

The Philomela Ladies' Glee Club, whose able conductor is Etta Hamilton Morris, will open its thirteenth season with the first of its usual two concerts, on November 20. A unique feature of this event will be the program, consisting entirely of the compositions of American women, with Vera Barstow, the American violinist, as soloist. The second concert is scheduled for May 1, and is to be given jointly with the Swedish Glee Club (Male Voices), with Hazel Carpenter, Brooklyn pianist, as assisting artist.

Mrs. Morris, to whom the club owes so much of its success, is herself a gifted artist and is gaining great popularity through her lecture recitals on "Songs of

[Continued on page 43]

The Brooklyn Orchestral Society, Inc.

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Note CHANGE OF ADDRESS

After NOVEMBER 1st:

POSTAL LIFE BLDG.

511 FIFTH AVENUE

NEW YORK

Many Manhattanites Now Go to Brooklyn for Music

[Continued from page 41]

American Women." Advance bookings are coming in so fast, especially in New England, that Mrs. Morris has been obliged to engage the services of a New England representative, Evelyn Caler, a well-known pianist and teacher of Brookline, Mass., who will also act as her accompanist. Worthy of much commendation is the fact that Mrs. Morris is donating a percentage of her profits from these recitals to the American Red Cross. She also entertained the sailors at the Naval Y. M. C. A. at Oak Bluffs, Mass., several times this Summer with her artistic singing.

The club will also give a concert under the auspices of the People's Institute, at the Bushwick High School. This is the third engagement for this club at this center. Harry Rowley, baritone, will be the soloist.

The officers for the coming year including Mrs. Harold M. Krey, president; Mrs. Leslie H. Harlow, vice-president; Irene Nold, secretary; Margaret Martin, treasurer; Etta Hamilton Morris, director; Lulu Bodani-Alexander, accompanist, and Alice McNeill, organist.

Woodman Club

The Woodman Choral Club will be heard in two concerts at the Academy as usual, and under R. Huntington Woodman is doing very excellent work. It is one of the singing organizations devoted exclusively to musical art in its higher phases and its programs are invariably rated among the choicest heard in this borough.

The Chaminade Club, composed entirely of women's voices, will appear at the Academy of Music on Dec. 15. The club plans to give a new work by Harriet Ware, entitled "Sir Oluf," among its many attractive features, and has engaged the services of David Bispham for the evening. The second and third concerts will take place on Feb. 5 and Apr. 18, respectively, soloists to be announced later. Owing to the popularity of the afternoon musicals last year, there will be given three afternoon recitals this Winter at the Pouch Gallery.

The United Lutheran Church Choirs of Brooklyn, conducted by Carl Fiqué, will celebrate the 400th Anniversary of the Reformation at the Academy of Music, on Oct. 28, when a number of ancient Lutheran chorals and anthems will be sung, unaccompanied. The choral and orchestral concert of the Brooklyn Quartet Club, also under the direction of Carl Fiqué will take place on Nov. 12, at Prospect Hall.

The Brooklyn Orchestral Society, conducted by Herbert J. Braham, was organized last year and is one of the most interesting of Brooklyn's institutions, constituting the most progressive symphony orchestra Brooklyn has produced. The society is slowly but surely growing and has room for several more young men with special ability. It is semi-professional in character, with unusual talent, and with the inspiration of Mr. Braham as conductor, it should remain as a permanent organization, filling a much needed place in Brooklyn's musical field. The officers of the club are: Hugo Leipnicker, president; Mitchel May, vice-president; Frank J. Spaulding, secretary, and Edward Segeler, treasurer. There are at present sixty active members, they hope to hold one or two large concerts this Winter, possibly at the Academy of Music.

Community Chorus

The Brooklyn Community Chorus, Charles S. Yerbury, conductor will take part in the great patriotic concert to be given by the New York Philharmonic Orchestra at the Twenty-third Regiment Armory in Brooklyn on Saturday evening, October 27. The Chorus is rehearsing weekly, and under the management of James J. McCabe, the president of the organization, a successful campaign for membership is being carried on. The Brooklyn Community Chorus is affiliated with the People's Institute of Brooklyn.

A Big Red Cross Concert will be given in the Twenty-third Regiment Armory on Oct. 27, with the help of the Philharmonic Orchestra, conducted by Joseph Stransky, and Marcia Van Dresser, soprano soloist of the Chicago Opera Company. A particularly interesting feature of the affair will be the singing of the Brooklyn Community Chorus, composed of 300 trained voices. The entire gross proceeds of the concert are to be distributed by the Civilian Relief Committee



The Brooklyn Orchestral Society, Conducted by Herbert J. Braham

of the Brooklyn Red Cross Society to the dependents of Brooklyn men in war service.

Among the choicest of Brooklyn's musical entertainments will be the five Sunday afternoon concerts to be given by the Philharmonic Society of New York, Joseph Stransky, conductor, on the afternoons of Nov. 19, Dec. 9, Jan. 13, Feb. 10, and March 10, at 3:15 o'clock. The following soloists have been engaged: Julia Culp, mezzo-soprano; Jascha Heifetz, violinist; Pablo Casals, violoncellist; Guiomar Novaes, pianist, and Louis Graveure, baritone. The program to be given by the society, selected by Joseph Stransky, presents compositions representative of nearly every nation, including several by American composers. Of the compositions never heard before in New York, six are by Americans. The complete list of novelties includes Henry Hadley's symphony, "North, East, South and West;" Mahler's Third Symphony for women's chorus, boys' chorus and orchestra; Ernest Bloch's Symphony in C Sharp Minor, Alfvén's Symphony No. 2, Delius's "Life Dance," Ornstein's

"Funeral March" and "In a Chinese Town," Chadwick's "Tam o' Shanter," Dubois's "Intermède Symphonique de Notre Dame de la Mer," Henry F. Gilbert's tone poem, "Riders to the Sea"; Bruch's Concerto for two pianos and orchestra, Boyle's "Aubade," Albeniz's Rhapsody, "Catalonia"; Reginald Sweet's "Three Symphonic Sketches" and Skilton's "Two Indian Dances." Rachmaninoff's Second Symphony, Rabaud's "La Procession Nocturne," Sibelius's Tone Poem, "Finlandia"; Debussy's dances for harp and orchestra, Mana Zucca's Fugue Humoresque on "Dixie" and D'Indy's Suite "Médée" have never appeared on Philharmonic programs.

Philharmonic Revivals

The following revivals are planned: Brahms' First and Third Symphony, Schumann's First Symphony, Beethoven's Ninth Symphony for solo, chorus and orchestra; César Franck's D Minor Symphony, Liszt's "Dante" Symphony, Mozart's "Jupiter" Symphony, Elgar's Symphonic Variations, Sibelius's "Swan of Tuonela" and "Lemenkainen's Journey

Homeward," Rimsky Korsakoff's overture, "Russian Easter"; Richard Strauss's "Thus Spake Zarathustra" and the same composer's "Don Quixote."

Brooklyn is to have the rare pleasure of listening to the distinguished French basso of the Metropolitan Opera House, Leon Rothier, on Oct. 20, at the Kismet Temple. Mr. Rothier is undoubtedly the greatest living disciple of the French school. In addition to Mr. Rothier, there will be heard in concert the same evening: Lucille Collette, violinist, winner of the *premier prix* at the Conservatoire, Paris; Hugo Troetschel, organist of one of Brooklyn's largest churches; Clara Auwell, harpist, and Edna Lee, *danseuse*, graduate of the Chalfiff School for Dancing. Giuseppe Bamboscheck, assistant conductor of the Metropolitan Opera Company will assist, and Mathilda Dean will be at the piano.

The Aeolian Choir, under N. Lindsay Norden, will probably discontinue its concerts this year due to the difficulty in raising the necessary expenses, which have been paid in the past by subscription and church collections. A.T.S.

Blinded British Heroes Flock to London's "Prom" Concerts

Excellent Nightly Programs Delight Men in Khaki and Naval Blue—Several Charming Orchestral Novelties Heard During Week—Sir Thomas Beecham an Optimistic Prophet

Bureau of Musical America,
12 Nottingham Place,
London, W. 1., Sept. 19, 1917.

A SINGULARLY interesting week at the "Proms" has drawn full houses nightly, the auditorium being packed with men in khaki and naval blue. These splendid concerts are thoroughly enjoyed by our blinded heroes, to whom the music is a veritable godsend.

Monday was devoted to Wagner, one of the features being Gervase Elwes' magnificent singing of the "Prize Song." Tuesday brought us a charming young singer, Joan Ashley, and the first performance in England of Louis Aubert's "Suite Brève," which is inspired by old time dances. In three movements, the first a Minuet, the second a tender Berceuse and the third a delicate Air de Ballet, the whole proved a charming work, and was charmingly played. At the same concert Vassilenko's "Au Soleil" (a work that gains in popularity each time it is heard) was played. Melsa played the violin part of Glazounoff's Concerto in A Minor and evoked tumultuous applause. On Wednesday we were introduced to "Nivian's Dance," from Albeniz's opera "Merlin," attractive music of a mystical order, which depicts the dance of the Saracen maid for her wicked master Merlin.

The following evening we had the long expected performance of John Ireland's Prelude "The Forgotten Rite." This poetic trifle pleased the audience greatly, and the composer was called forth more than once. At the same concert Gervase

Elwes sang Dr. Aiken's setting of "Sigh No More, Ladies," and "Sonnet XVIII" and later H. G. Ley's "April on Waggon Hill." Vaughan Williams's "Roadside Fire" and Roger Quilter's "Oh Mistress Mine." On Friday was heard Bach's Brandenburg Concerto, a Beethoven concerto and symphony and Tchaikowsky's "Chant sans paroles," while Saturday brought a more popular program which included the first performance in London of H. Waldo-Warner's delightful "Elfin Dances," "Elves," "Nymphs" and "Gnomes." These pieces proved highly pleasing.

The Beecham Opera Season

The Beecham Opera Company will open its autumn season on Saturday at Drury Lane with the first performance in English of "Ivan the Terrible." Robert Parker enacts the title rôle, and is supported by Walter Hyde, Jeanne Brola and Edna Thornton. Later in the season we are to hear two more Russian operas, probably "Prince Igor" and "Khovantchina," and three more English operas. An operatic "Ballad of Omar Khayyam" by Granville Bantock, and the Tchaikowsky "Casse Noisette" ballet are promised. Another interesting item is the appearance of Mignon Nevada in "Pagliacci" as the hapless Nedda.

Sir Thomas Beecham prophesies that within a decade all our large cities will have an opera house of their own, with all accessories and a regularly engaged company entirely English-singing and English-speaking.

Speaking of a recent visit to the front with one of Lena Ashwell's concert parties, Gervase Elwes declared that it is remarkable how appreciative the soldiers

are of really good music, especial favorites being old English songs. He says he must have sung "A Carol of Bells" by Sir C. V. Stanford at least thirty times, while others in general demand were Roger Quilter's "Roadside Flower" and "Where'er You Walk."

The "Strolling Players" announce their first concert for Oct. 3, under the conductorship of Joseph Ivimey. This will be their thirty-sixth season. The Alexandra Palace Choral and Orchestral Society under Allen Gill is also opening its season, the programs including "Elijah," "Messiah," "Hiawatha," Verdi's "Requiem" and two concerts, one of which will be operatic and the other miscellaneous.

"Arlette," the precursor of a fresh reign for comic opera, has "caught on" at the Shaftesbury Theater, and among the most popular numbers are "His Country First of All." The original music for this piece was composed by a clever Parisienne, Jane Vieu, but only two of her numbers are retained in the London version. Another innovation is Sir Arthur Pinero's farce "The Magistrate," which has been put to music by Lionel Monckton and Howard Talbot and called "The Boy."

Among the musicians still interned at Ruhleben Camp near Berlin are Benjamin Dale, Charles Weber, Cyril Upward, F. MacMullan, Bruno Cameron, F. Bonholt, J. Williams, Roy Bocquet, J. Hewitt and Godfrey Ludlow. Benjamin Dale is now only thirty-two. He studied at the Royal Academy of Music, where he held the Sir Michael Costa Scholarship for Composition, as well as the Dove Prize and the Charles Lucas Medal. On leaving his alma mater he went to Frankfurt, and at the end of July, 1914, was spending a holiday in Munich and was at first detained and then interned. There he has been very active in the work of the Ruhleben Musical Society, which has a fine orchestra.

HELEN THIMM.

Gustaf Holmquist, Chicago Bass, Will Sing in Eastern Cities

CHICAGO, Oct. 15.—Gustaf Holmquist, the Swedish basso now residing in Chicago, began his concert season recently with a program in Clinton, Iowa. Mr. Holmquist will leave shortly for the East. He will sing in Brockton, Mass., on Nov. 6 and in New York on Nov. 9.



"The Poets who dreamed always
of France as a glorious woman
dreamed well—they dreamed of
Yvette Guilbert."

(Grenville Vernon, New York Tribune)



YVETTE GUILBERT

THE art of Yvette Guilbert is more than that of a disease, it is a complex creation of temperament, personality, intelligence, and extraordinary charm. Guilbert is Madame Rejane and Sarah Bernhardt blended into her own inimitable, magnetic grace and colored by her own varied and expressive features and voice. Nobody sings less than Guilbert—and nobody sings better. Her art is a classic lesson in interpretation. Guilbert is great art.—*Chicago American* (Herman Devries), February, 1917.



sculpture, and in dancing.—*Vogue* (Clayton Hamilton).

THERE is no word in English for that medium of Art of which Yvette Guilbert is the supreme and perfect master. It is not acting, it is not singing, it is not recitation; yet it combines the finest beauties of all three. It offers simultaneously an interpretation of literature and an interpretation of music; and it continually reminds you of what is loveliest in painting, in

MADAME Guilbert rose to supreme heights in her recitation of the Passion, a work dating from the time of Jeanne d'Arc. Applause seemed as completely out of place after that as it does after the first and last act of "Parsifal." It made the cold chills run down one's spine to have her visualize the agony of Christ as she did. It was like seeing a masterpiece from the brush of a great religious painter of the Middle Ages.—*New York Evening Post* (Henry T. Finck), November, 1917.

TODAY Yvette Guilbert stands alone. She is one of the most interesting personalities—the most wonderful artist before the public. I say "most wonderful artist" without qualification, because she is so many things in one. She is a supreme actress, a great singer, a sculptor, a painter. It is as if all the arts were embodied in her. And she speaks in a universal language. The words of the songs she sings are French; but they are understandable to all. She speaks with her eyes, her face, her arms, her hands, as much as with her tongue.—*Los Angeles Tribune* (Maitland Davies), February, 1917.

AND once more there was illusion that only Madame Guilbert may transmit and emotion hard to bear that only she may summon. In both there is a spiritual mystery of personation that is beyond and beneath all analysis of tones and mimique.—*Boston Transcript* (H. T. P.).

TRULY this is great art, this art of Yvette Guilbert. It has no other description except itself. You stutter in an effort to convey in words the effect of a nuance of music. Similarly, you are dumb before this musical woman who does not sing, this wonderful actress who does not act, this pantomimist who does not pose.—*San Francisco Chronicle* (Walter Anthony), January, 1917.



SEASON 1917-1918

During
November and December Ten Recitals in New York
at the

THEATRE DU VIEUX COLOMBIER

(New French Theatre—Jacques Copeau, Director Général)

and a Coast to Coast Tour, including:

Brooklyn, Philadelphia, Baltimore, Washington, Pittsburgh, New Haven, Hartford, Springfield, Boston (2 recitals), Albany, Syracuse, Schenectady, Buffalo, Cleveland, Toledo, Detroit, Grand Rapids, Chicago (2 recitals), Milwaukee, Cincinnati, Louisville, Indianapolis, St. Louis, Kansas City, Omaha, Lincoln, Denver, Salt Lake City, Sacramento, San Francisco (3 recitals), San Jose, Los Angeles (3 recitals), San Diego, Santa Barbara, Fresno, El Paso, San Antonio, Austin, Fort Worth, Dallas, Houston, Galveston, New Orleans, Atlanta, Toronto, Ottawa, Montreal (2 recitals) and Quebec (2 recitals).

The season will be concluded by a return engagement at the
THEATRE DU VIEUX COLOMBIER in New York,
during Easter Week (April 1st to 6th)

Knabe Piano

Communications to be addressed to Mabel Poillon, Secretary
125 East Seventieth Street, New York City



WIDE PANORAMA SPREAD BEFORE MUSICAL BOSTON

War Will Not Curtail Local Season's Artistic Activities—Celebrated Orchestra Begins Its Thirty-seventh Season with Unchanged Personnel—Chicago Opera Company Will Pay First Visit to "Hub"—Wealth of Musical Attractions Promised by Local Concert Managers—Clubs and Choruses Shape Plans for Brilliant Year

Bureau of Musical America,
120 Boylston Street,
Boston, Oct. 13, 1917.

IN spite of the pessimism that one occasionally hears expressed in the musical domain of this city, the season—which has already been auspiciously opened by the Galli-Curci concert in the Opera House, a week ago Sunday afternoon—gives promise of being a brilliant one. The ravages of war are bound to be felt in many ways, but the public must nevertheless have entertainment, and the music-loving public will find fully as much to choose from for its musical pleasure as in any preceding season when peace prevailed. This fact we deduce from the following announcements received from the various music centers of our city. Further tentative announcements are to be made as the season progresses.

The thirty-seventh season of the Boston Symphony Orchestra was begun with its concerts of yesterday afternoon and this evening. It is understood that the personnel of the orchestra is the same as that of last season. The few players who were subject to the draft were found physically unfit, and no handicap has been experienced in the orchestra's personnel from that source. The season of concerts begun this week was preceded by a trip to Camden, N. J., last week, when Dr. Muck led his band through several numbers for the Victor.

The season of twenty-four pairs of concerts (Friday afternoons and Saturday evenings) will run through May 4, 1918, with the usual interruptions when the orchestra makes its Southern trips to New York, Brooklyn, Philadelphia, Baltimore and Washington. It will also be heard in the cities of Pittsburgh, Providence, R. I., New Bedford, Springfield and Worcester, Mass. The usual concerts of the orchestra will also be given in Sanders Theater, Cambridge, throughout the season.

The list of assisting soloists for the Boston concerts contains the following names: Mabel Garrison, John McCormack and Mme. Melba, vocalists; Kreisler, Zimbalist and Irma Seydel, violinists; Ethel Leginska, Frances Nash and

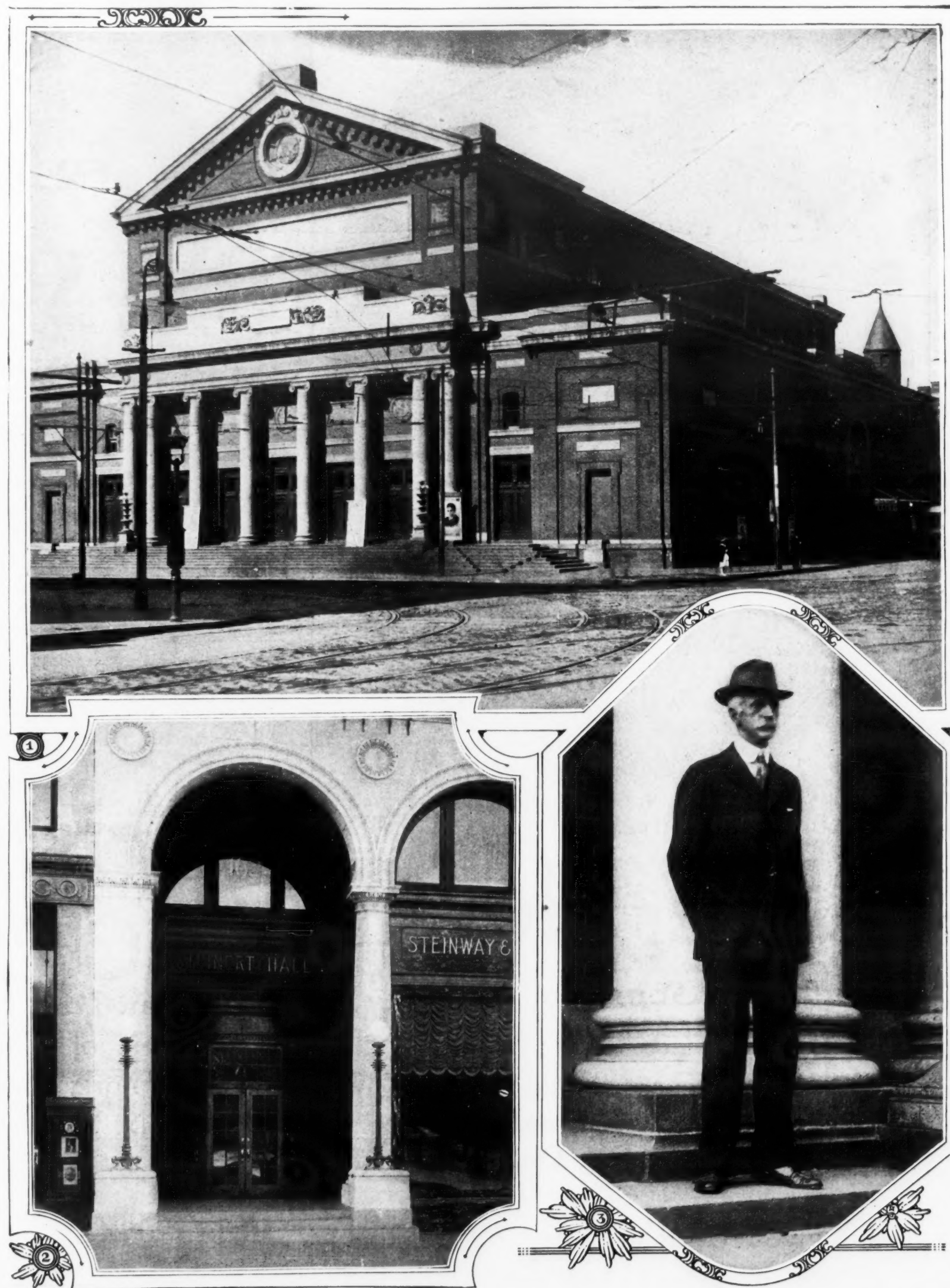
Providers of Music in "Hub of the Universe"

Boston Symphony Orchestra
C. A. Ellis Musical Attractions
Short Season by Chicago Opera Forces
Createur Grand Opera Company Engagement
Mudgett, McCarty, Steinert and Tremont Temple Concert Series
Six Prominent Choral Societies
Widely Known Music Schools and Clubs
Many Suburban Choral Organizations

Guimar Novaes, pianists; while the soloists chosen from the orchestra's personnel will be Anton Witte and Sylvain Noack, violinists, and Joseph Malkin and Heinrich Warnke, cellists. The first soloist of the season will be Efreim Zimbalist, who appears at the pair of concerts on Oct. 19 and 20.

Symphony Concerts with Chorus

As a direct result of the successful performance of the "Faust" Symphony last year, when a large male chorus, trained by Stephen S. Townsend, gave



No. 1—Symphony Hall, Boston, the Home of the Boston Symphony Orchestra and the City's Principal Concert Auditorium. Charles A. Ellis, the Noted Musical Manager, has His Offices in This Building. No. 2—The New Entrance to Steinert Hall, in Which Many of Boston's Finest Recitals Are Given. No. 3—L. H. Mudgett, Manager of Symphony Hall, on the Steps of That Building

laudable assistance to the orchestra in the performance of this work, and remembering the equally convincing performance of the "Dante" Symphony the year previous, when a women's chorus lent valued aid, Dr. Muck saw the possibility of a choral body to work with his orchestra, and approached Mr. Townsend on the subject. The result has been that a chorus of over 300 semi-professional, professional and leading amateur singers of Boston has been organized and rehearsals have been under way for over a month. The chorus and orchestra, Dr. Muck conducting, will therefore give three extra concerts throughout the season: the first on Tuesday evening, Nov. 20, when Beethoven's Ninth Symphony will be performed; the second on Tuesday evening, Jan. 22,

when Mahler's Second Symphony will be given, and the third on Tuesday evening, March 26, when Bach's "Passion Music According to St. Matthew" will be sung. These concerts will all be given in Symphony Hall. The assisting soloists already engaged for the performance of Beethoven's Ninth Symphony are Frieda Hempel, soprano; Margaret Keyes, contralto; Arthur Hackett, tenor, and Arthur Middleton, basso. The chorus holds its rehearsals in Jacob Sleeper Hall weekly, under the able leadership of Mr. Townsend.

C. A. Ellis's Plans

In addition to his management of the Boston Symphony Orchestra, C. A. Ellis will conduct five different concert courses in the cities of New Bedford, Providence,

Springfield, Worcester and Pittsburgh. The course in New Bedford will consist of four concerts as follows: Oct. 16, Dec. 18, Feb. 19 and April 9. The program for the first concert will be presented by a quartet of Metropolitan opera singers, viz., Mabel Garrison, soprano; Sophie Braslau, contralto; Martinelli, tenor, and Arthur Middleton, basso. On Dec. 18, Mme. Melba and assisting artists will give the program. The Longy Club of woodwind instruments, Georges Longy (first oboist of the Boston Symphony), director, gives a program on Feb. 19, when Marcia Van Dresser, soprano, will be the assisting artist. The final concert in the course will be given on April 9 by the Boston Symphony, Dr. Muck

[Continued on page 48]



Olive Nevin

Soprano

Opened her season with a recital in the New Commonwealth Concert Hall, Pittsburgh, Pa., Oct. 16, 1917

Will give recitals in New York, Boston, Chicago and other cities throughout the East and West during the season

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META Christensen

Alto

appeared at Sam Franko's Concert of Chamber Music, New York. Soloist at Lockport, N. Y., Festival.

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Aeolian Hall, New York

WIDE PANORAMA SPREAD BEFORE MUSICAL BOSTON

[Continued from page 45]

conducting, with Elizabeth H. Howland, a pianist of New Bedford, as soloist.

Mr. Ellis will as usual conduct the tours of Kreisler, Melba and Farrar. Kreisler has an extensive tour of some 125 appearances already booked throughout the country. Melba will sing at several guest performances with the Chicago Opera Company this season in addition to some concert work over the country. Farrar will sing a few concert engagements during the present month, after which she will be with the Metropolitan Opera Company for its entire season. As has already been announced, the tour of Paderewski has been cancelled, as the pianist will devote himself wholly to relief work for his native Poland through the season and will probably return there if the trip is possible.

The regular series of the Boston Symphony Orchestra concerts will be given in the Sanders Theater, Cambridge, Mass., as usual on Thursday evenings, the dates being Oct. 18, Nov. 15, Dec. 13, Jan. 17, Feb. 21, April 4 and April 25. The assisting artists already engaged to appear at these concerts are Laura Littlefield, soprano; Ethel Leginska, pianist; Jacques Thibaud, violinist; Guiomar Novaes, pianist; Alice Allen, pianist, and Howard Goding, pianist.

L. H. Mudgett's Offerings

L. H. Mudgett's series of Sunday afternoon concerts in Symphony Hall will be conducted as usual, with the opening event—a recital by Kreisler—occurring on Oct. 21. On the Sunday following (Oct. 28) will be given the first concert in aid of the Boston Symphony Pension Fund, when the band will be assisted by Geraldine Farrar. This will be Miss Farrar's only appearance in concert in Boston this season. On Sunday afternoon, Nov. 4, the program will be given by a quartet of Metropolitan Opera artists made up of Mabel Garrison, Sophie Braslau, Giovanni Martinelli, and Arthur Middleton. The following Sunday Mischa Elman will give a recital. The concerts will continue weekly thereafter and among the artists already engaged to appear are Melba, Schumann-Heink, Frieda Hempel, Louise Homer, Alma Gluck, Ysaye, Gabrilovitch, Guiomar Novaes, and other distinguished artists whose names will be announced at a later date. Another Sunday afternoon will be set aside for the second of the two customary concerts of the orchestra in aid of its Pension Fund. Efreim Zimbalist, the violinist, will give a recital in Symphony Hall on Saturday afternoon, Nov. 3.

A bright array of talent has already been booked for concerts and recitals to be held during the season in Jordan Hall. The first of these concerts will fall on Wednesday afternoon, Oct. 17, when Mme. Mona Holesco, a young Danish soprano, will be heard for the first time in recital here. Richard Epstein will accompany her. On Oct. 23 Guy Maier and Lee Pattison, whose artistic two-piano recitals of last season still linger in our memory, will be heard again. Christine Miller, the popular contralto, will give her first Boston recital on the evening of Oct. 25, and on the afternoon of the same day Rosita Renard, the pianist, will be heard for the first time. Emilio de Gogorza, the baritone, had been booked for two recitals here this season, the first of which was to have been given on Saturday afternoon, Oct. 27, but which, owing to Mr. de Gogorza's recent accident (when an automobile struck and severely injured him), has of necessity been postponed. On the evening of Oct. 30, Reinald Werrenrath, the baritone, will give a recital.

During the month of November a number of musical events will be given, among which are recitals by George Copeland, pianist (on Nov. 21); Laura Littlefield, soprano (Nov. 27), and Felix Fox, pianist (Nov. 17). Other artists to be heard during the month are Mrs. Helen Allen Hunt, contralto; Mischa Levitzki, pianist, in the first of two recitals he will give; Moses Boguslawsky, pianist, and a concert by the Berkshire String Quartet, which will be heard for the first time on this occasion. The Flonzaley Quartet gives the first concert of its regular series on the evening of Nov. 22. Other artists to be heard in concert here for whom dates have already been set, are Samuel Gardner, violinist (Dec. 1, afternoon); Edgar Schofield, baritone (Dec. 12); Heinrich Gebhard, pianist, and the American

String Quartet (Jan. 3, evening); Carolyn Cone-Baldwin, pianist (Jan. 3); Gertrude Auld, soprano (Jan. 26), and John Powell, pianist (Feb. 9, afternoon).

Other concerts for which dates will be announced later will be given by Margaret Matzenauer, contralto of the Metropolitan Opera Company; Rosalie Wirthlin, contralto, heard here successfully last season in recital; Pauline Danforth, a young Boston pianist, artist-pupil of Heinrich Gebhard, will make her debut; Evans Williams, tenor; Povla Frijsh, the Danish soprano; Greta Tordapad, soprano; Jacques Thibaud, the French violinist; Elias Breeskin, violinist; Guiomar Novaes, the Brazilian pianist, and an interesting trio made up of Dambois, the cellist; Pilzer, the violinist, and Levitzki, the pianist. Julia Cup will also be heard in Jordan Hall as usual. Other dates which are being negotiated with distinguished artists will be announced shortly.

The first of the pair of concerts announced by the Kneisels, with Kreisler as first violin, takes place in Jordan Hall on the afternoon of Dec. 20; the second concert with the same personnel falls on the afternoon of Feb. 11. The Longy Club enters upon its eighteenth season with the following personnel: Flutes, A. Maquarre and A. Brooke; oboes, Georges Longy and C. Lenom; clarinets, A. Sand and P. Mimmart; horns, F. Hain and H. Lorbeer; bassoons, J. Mosbach and E. Mueller; piano, Alfred de Voto. The club will give three concerts in Boston in Jordan Hall in November, January and March. The works to be given are by Strube, Brahms, Caplet, Pierné, Schmitt, Mozart, Hure and Hahn. The following numbers will be heard here for the first time: a Quartet by Sherer; a Serenade by Grovlez; "Sicilienne and Scherzo," for flute and piano, Casella; a Sextet by Reuschel and a d'Indy suite. At the January concert the club will be assisted by Miss Clement, soprano, who will be heard in a group of French songs, and at the final concert Laura Littlefield, soprano, will be the assisting soloist. Outside of Boston the Longy Club will be heard in New Bedford, Providence, Portland, Troy, Hartford, New York and Washington.

Tremont Temple Series

The Tremont Temple series of popular concerts will continue for this its sixth consecutive season. Manager F. J. McIsaac has procured a long list of well-known artists for his series. There will be six concerts during the season, the first of which comes on Thursday evening, Nov. 8, when the program will be presented by John Finnegan, tenor, of St. Patrick's Cathedral, New York; Marie O'Connell, contralto; Rae Kilmer, harpist, and John A. O'Shea, organist.

The following artists are among those already engaged to appear in this course: Martha Atwood-Baker, soprano; Mme. Evelyn Scotney, coloratura soprano; Elizabeth Amsden, soprano; Emma Ecker, contralto; Attilio di Crescenzo; Howard White, basso; Frederick Huddy, basso; Antoinette Szumowska, pianist; Norma Arnold, tenor; Charles de Mailly, flute; John Kendrick Bangs, reader and George Copeland. The Adamowski Trio, the "Meistersingers," the Pierian Sodality of Harvard and the Philharmonic Brass Quartet are the organizations scheduled to appear during the season.

Visiting Opera Companies

Manager Lawrence McCarty, of the Boston Opera House, offers an interesting season. He announces that all the Gallucci and John McCormack recitals to be given in this city will take place in the Opera House. Beginning Monday, Nov. 5, the Giuseppe Creatore Grand Opera Company of New York will begin a two weeks' engagement. The repertoire will include "Carmen," "Trovatore," "Rigoletto," "Cavalleria," "Pagliacci" and "Martha." It is probable that Max Rabinoff and his Boston Grand Opera Company will give a brief season here in the spring.

The first visit of the Chicago Opera Company to this city will occur in February, and beginning on the evening of Feb. 18, this organization will sing a two weeks' engagement here.

The season's concerts in Steinert Hall under the management of Richard Newman contains an interesting list of artists. Many have set tentative dates and those already booked are as follows: Oct. 16, Raymond Wilson, pianist; Oct. 25, Harry A. Delmore, tenor; Oct. 30, Heinrich Gebhard, pianist, Nov. 5, Helene

Trolsaas, soprano; Nov. 15, Emily Gresser, violinist; Nov. 20, Leila Holterhoff, soprano; Nov. 23, Evelyn Jeane, soprano; Dec. 4, Marian Veryl, soprano, and Dec. 18, Yolanda Mero, pianist.

Handel and Haydn Society

The Handel and Haydn Society, Emil Mollenhauer, conductor, held the first rehearsal of this its 103rd season on Sunday evening, Oct. 7, in Jacob Sleeper Hall, with a large attendance of members. The war has taken its percentage of men from the ranks, but the prospect for an interesting and successful season seems good. The programs mapped out are in accordance with those of other Handel and Haydn seasons. The two annual performances of "The Messiah" at Christmas-tide have been set for the evenings



Arthur Shepherd, Conductor of the Cecelia Society of Boston

of Dec. 23 and 24, in Symphony Hall, when the assisting solo artists will be Marie de Kyzer and Marie Stoddart, sopranos of New York; Alma Beck, contralto; Reed Miller, tenor, and Henri Scott, basso. The next concert, known as the midwinter performance, will occur in Symphony Hall on the evening of Feb. 17. This year the latter concert will be given for the benefit of the Y. M. C. A. work "in the field." The program will consist of Parker's "Hora Novissima," together with another short work yet to be chosen. The assisting soloists for this concert will be announced at a later date. And finally, on Easter-Sunday night, Gounod's oratorio "The Redemption" will be presented, the assisting soloists for which will also be announced later in the season. The Boston Festival Orchestra and H. G. Tucker, organist, will as usual accompany the society in their performances.

The Apollo Club of Boston, a singularly constant choir of about eighty singers, has entered upon its forty-seventh season. Since 1901 Emil Mollenhauer has been the conductor, and under his able guidance this organization has attained an excellent reputation, notably in the singing of part-songs, which are the principal features of the programs. The series of four concerts for this season will be given on Tuesday evenings: Nov. 13 (in Symphony Hall), Jan. 15, March 5 and April 16 (in Jordan Hall). The assisting soloist for the first concert will be Marie Stoddart, the New York soprano, and Alessandro Alberini, baritone, from the club's ranks. At the second concert, Carl Webster, the cellist, will be the assisting soloist, and Ralph Harlow, tenor, and W. F. Smith, baritone—two singers from the club—will be heard in solo parts. Lina Conkling, another New York soprano, will be the assisting artist at the third concert, while, and for the final program, the assisting artists will be Alfred Holy, harpist, and Philip Bruce, tenor.

The Choral Music Society of Boston, Stephen S. Townsend, conductor, will give two concerts this season, the first on Jan. 10, and the other on Thursday evening April 25. At the first concert, which takes place in Emmanuel Church on Newbury Street, a program of sacred music will be sung, consisting of Bach's Pentecostal Cantata, "God So Loved the World," and Cherubini's Mass in C Minor.

The society will be accompanied at this concert by a small orchestra and organ. Between the cantata and the mass, C. Lynnwood Farnum will be heard in a group of organ solos. The second concert will be given in Jordan Hall, and its program will comprise a list of novel secular numbers, including (by request) some of the "Songs of the Russian People," performed by these singers here last season. There will be assisting solo singers at each concert; their names will be announced later.

The People's Choral Union, Frederick W. Wodell, conductor, will give two concerts the coming season in Symphony Hall. At both eminent soloists are to be engaged to assist and a band of symphony players, together with organ, will provide the accompaniments. This is Mr. Wodell's tenth year with the organization and the results he has achieved have been gratifying. It is probable that the Union will in certain ways identify itself with war work during the winter. Its classes for the teaching of sight-singing will be carried on in accordance with the custom which has prevailed for the past twenty years. The program for the first concert has not yet been determined, but the spring concert will be a performance of Mendelssohn's "Elijah." It is intended to initiate a "drive" for members. The purpose being to fill in any gaps made by the military draft, and also to swell the organization's ranks as much as is possible.

The Cecelia Society will offer two concerts this season, both in Symphony Hall, on Dec. 12 and April 18 respectively. The conductor for this season will be Arthur Shepherd, who has been appointed to this station in the absence of Chalmers Clifton, the regular conductor of the society, who is doing military work. At both concerts a band of players from the Boston Symphony Orchestra will accompany the singers. The initial program will consist of "The Shulamite," by Chabrier, and Wolf-Ferrari's "La Vita Nuova." The assisting soloists will be Laura Littlefield, soprano; Julia Claussen, contralto, and Arthur Middleton, basso. At the second concert Pierné's "Children's Crusade" will be sung with the assistance of Lambert Murphy, tenor, and other able solo artists, whose names will be announced at a later date. In place of Henry L. Mason, resigned, the newly elected president is Ernest B. Dane.

The MacDowell Club, organized in 1896, will open its season with a concert in Steinert Hall and a reception in the Victor salon (in the same place) on the evening of Nov. 21. The reception is to be given in honor of Georges Longy, conductor of the MacDowell Club Orchestra, recently returned from France. The program preceding the reception will be presented by certain members of the Longy Club, the American String Quartet, Mlle. Renée Longy, pianist, and Mr. Longy. It will consist of a Quintet by Hure, played by Miss Longy and the American String Quartet, and numbers performed by members of the Longy Club. The MacDowell Club Orchestra, which is now entering upon its thirteenth season, will again be conducted by Mr. Longy, who in his two years of service with this orchestra has been of inestimable value in bringing it to its present state of high efficiency. Gertrude Sands, its competent business manager, announces that the two concerts of the orchestra will be held in Jordan Hall on Jan. 16 and April 10 respectively. There will be assisting solo artists at each orchestral concert whose names will be announced at a later date. Among the works to be presented at the first concert are several numbers to be heard for the first time in this country, the music having been brought from France by Mr. Longy last summer. Some of the works in preparation are a "Serenade" by Dvorak; two short numbers, "Hjertstai" and "Varen," by Grieg; a "Serenade" by Ropartz, and a minuet and gavotte by Lully. The orchestral rehearsals this year are to be held in Convention Hall.

Form Women's Chorus

A new feature of the MacDowell Club this season will be a women's chorus, which has just been formed. It has long been the desire of the club president, Helen Ranny, to include such a chorus in the club's life, and now, under the direction of Mr. Longy, this chorus will be another distinct feature in the work of the organization. It will sing at both orchestral concerts in Jordan Hall. Renée Longy

[Continued on page 52]



To all Musical America—Greetings!

Lucy Gates

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Andreas Pavley



PAVLEY and Oukrainsky are significant names wherever dancing is accounted ART. Among the first of the great Russian dancers to come to America, they have, with the extraordinary little company personally recruited and trained by them, remained here, and in the wake of the larger companies which have come and gone are keeping in flower the highest traditions of the Russian Ballet. In Europe and later here, while members of the Pavlova Ballet and the Chicago Opera Co., they originated, designed and staged some of the most acclaimed choreographic presentations. The repertoire of their own company consists of over a hundred such original dances, divertissements and ballets, every detail of which—technique, costuming, lighting, scenery—voices the ability and artistry of these two masters of the dance. Pavley has again and again been designated "The Greek God of the Ballet," while Oukrainsky's feats of balance and toe dancing have never been even remotely approached.



George



Barrère



Serge Oukrainsky



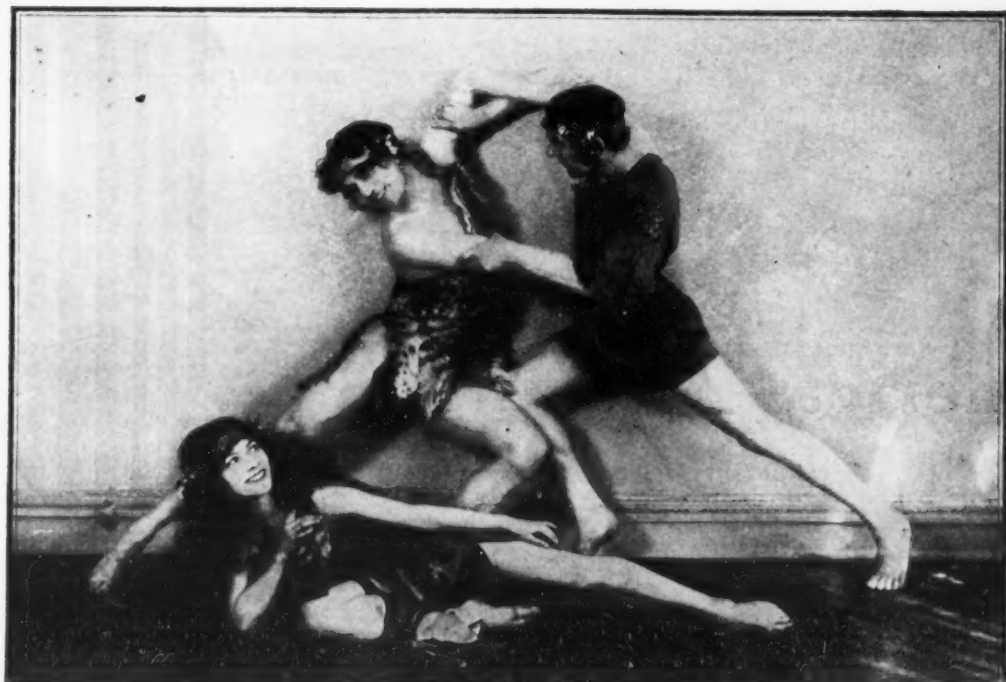
THE
PAVLEY-OUKRAINSKY BALLET
AND
THE LITTLE SYMPHONY

Founder—GEORGE BARRÈRE—Conductor

EXCLUSIVE DIRECTION OF
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THOSE who know what musically the name of Barrère stands for, know too that the Little Symphony is the most ambitious achievement of this interesting and wholly uncommon virtuoso and musician. An orchestra in miniature, it partakes of the same high degree of finish and distinction that characterize the other chamber music attractions with which the eminent flautist is associated. Its repertoire consists of the many beautiful works written by composers of all schools who have felt the lure of the little orchestra; such works are never properly presented when played by the large orchestras. The joint programs of The Little Symphony and the Pavley-Oukrainsky Ballet offer not only the consummate in dancing, but they cater as well to the most fastidious musical taste. They do so, moreover, at a price well within reach of even those smaller communities whose knowledge of the Russian Ballet has heretofore largely been confined to the illustrated magazines.





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beautiful" heard here last season, is
responsible for the kind of appear-
ances booked this season for



Martha Phillips

Soprano

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WIDE PANORAMA SPREAD BEFORE MUSICAL BOSTON

[Continued from page 48]

has been appointed its official accompanist. The chorus rehearsals will take place in Faelton Hall, the first being scheduled for Nov. 8. As Copley Hall (which has been the meeting place of the club for several seasons) has been torn down, the regular fortnightly club concerts will be held this year in Steinert Hall. The first falls on Wednesday afternoon, Dec. 5. The concerts will continue fortnightly thereafter until some time in April. At the first concert (Dec. 5) a feature of the program will be the César Franck Quintet, played by Olin Downes, the Boston critic and pianist, with the American String Quartet. Marjorie Church, pianist, will be heard in solo groups. Officers of the club are Helen M. Ranny, president; Katharine B. Shillaber, vice-president; Mary H. Russell, corresponding secretary; Mrs. Edgar Pierce, recording secretary, and Mrs. Francis A. Pierce, treasurer.

The Music Lovers' Club, Edith Noyes Greene, president and founder, holds its concerts the first Monday morning of every month, from November to May, in Steinert Hall. The first event of its season (on Nov. 5) will be a recital by Edith Thompson, pianist. Programs for the monthly concerts thereafter will be given by visiting guest artists and members of the club. Among the artists to appear in this series through the season are Alice McDowell, pianist; Philip Bruce, tenor; Olin Downes, pianist; Constance and Henry Gideon, Mrs. Edward MacDowell; Alfred Holy, harpist; Alice Eldridge, pianist; W. H. Richardson, baritone; Frederick Mahn, violinist, and Mr. and Mrs. Greene. The last named will give programs of two-piano music, introducing some novelties in that literature.

The coming season will be the twentieth of the noted Boston Sextette Club, and will be one of the most interesting and important of that organization's seasons. It is engaged for a long tour, which will extend as far as Texas in the South and to the Rockies in the West. The club is still under the direction of C. L. Staats, the clarinetist, and has the distinction of being the only high-class organization touring the country that has in its membership a full quintet of strings as well as an experienced oratorio soprano.

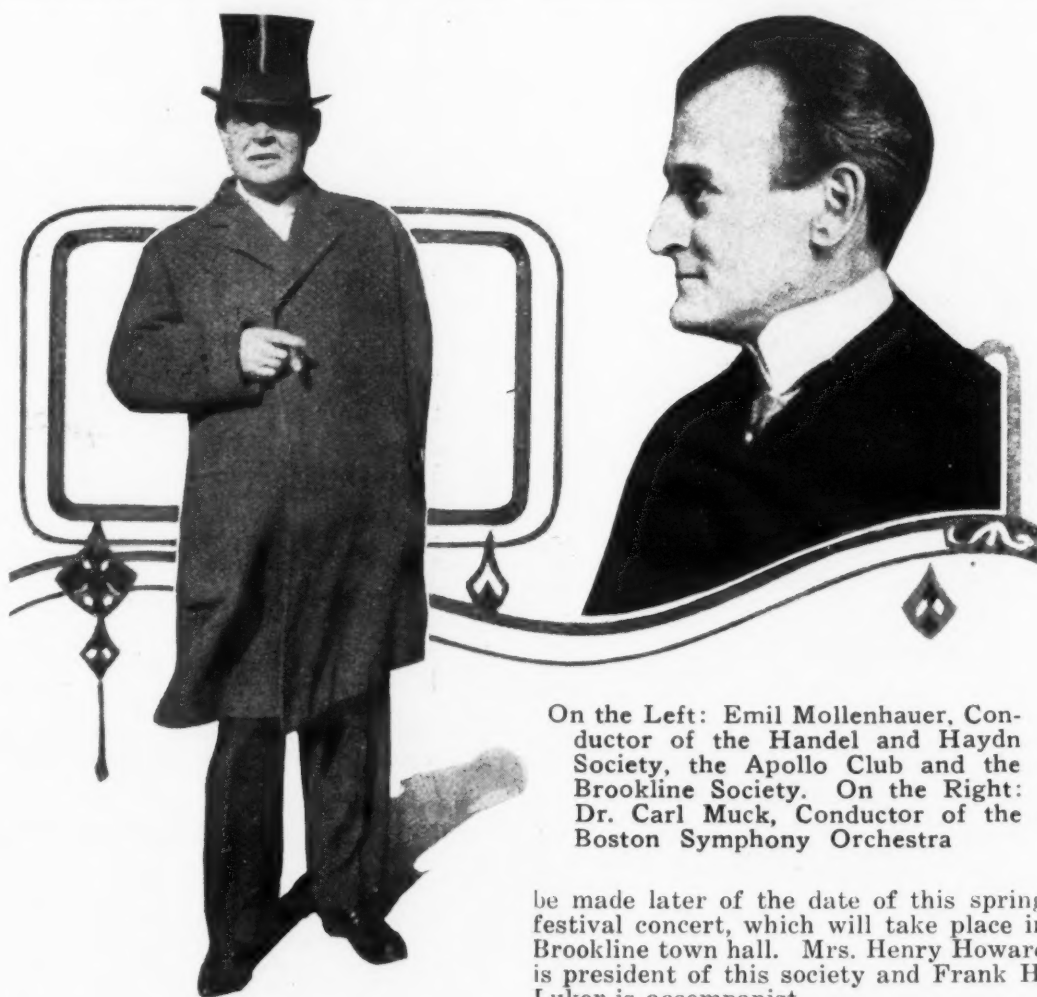
The Chromatic Club, with Mrs. Alfred J. Rowan, president, will vary its customary series of concerts this season. Instead of the ten concerts usually given there will be but five, which will probably be held monthly at the customary place, the Hotel Tuilleries. This reduction in the number of concerts has been decided upon in order that the club may devote a considerable amount of time and work to the giving of concerts for the enlisted men in this section. Although plans are only just being formulated it is the president's intention to give a series of concerts both at the various camps for the entertainment of the men and at selected

the executive board states that at this writing dates for the concerts have not yet been set. The officers of the society are H. M. Willard, president; Beatrice A. Clark, secretary, and R. W. Lincoln, treasurer.

Henry Gideon is about to announce his list of programs and soloists for the Union Park Forum held Sunday evenings throughout the season. In addition to enlisting the services of several of the most leading Boston soloists he will on the first Sunday of each month avail himself of several well-known vocal and instrumental ensembles of this city.

Schools of Music

The New England Conservatory began the school year on Sept. 20. Four new names appear in the faculty list. Herbert



On the Left: Emil Mollenhauer, Conductor of the Handel and Haydn Society, the Apollo Club and the Brookline Society. On the Right: Dr. Carl Muck, Conductor of the Boston Symphony Orchestra

be made later of the date of this spring festival concert, which will take place in Brookline town hall. Mrs. Henry Howard is president of this society and Frank H. Luker is accompanist.

The choral society in Lynn, Mass., Arthur B. Keene, conductor, is making rapid progress in completing preparation for its first concert, which will be given next month, the exact date to be announced later. The program will consist of Rossini's "Stabat Mater," "Ave Maria" by Goodrich and selections from Mendelssohn's "Elijah." The soloists for this concert have not yet been selected.

The Wakefield Community Chorus in Wakefield, Mass., Arthur B. Keene, conductor, has set Dec. 12 for the date of its first concert. At this time "The Highwayman," by Deems Taylor, will be sung, with Willard Flint, the well-known Boston basso, as the assisting soloist. The remaining part of the program will consist of miscellaneous chorus groups.

The Weymouth Choral Society in Wakefield, Mass., James W. Calderwood, conductor, has already entered upon its sixth season with a satisfactory attendance. The program mapped out for the year's work consists of a performance of "The Messiah" at Christmas time and a production of Gounod's "Faust" in concert form in the spring. The president of the society is W. A. Hodges of East Weymouth.

In Malden, Mass., the Schubert Club of seventy male voices, under the direction of Edward L. MacArthur, will give three concerts throughout the coming season. Conductor MacArthur announces that there is a waiting list for both active and associate members in this thriving organization. The concerts will take place in the auditorium of the Center Methodist Church. The first concert occurs Dec. 3, when Grace Bonner Williams, the Boston soprano, will be the assisting soloist. The next concert is set for Feb. 18, when Mme. Cara Sapin, contralto, will make her debut with this society. For the final concert, on April 22, the Boston Festival Orchestra will not only play accompaniments for the singers but will be heard in a program of instrumental numbers. As has been the custom of the club in seasons past the solo singers will be selected from the club's ranks. The club accompanist is Horace B. Blackmer.

The Amphion Male Chorus of Melrose, Arthur B. Keene, conductor, will give its first concert Nov. 22, when Grace Northrup, soprano, of New York, will be the assisting soloist. At the second concert (date of which is not yet determined) this club of male singers will be assisted by the Festival Orchestra, and at their last concert, in the spring, Laura Littlefield will be the assisting artist.

The Rubinstein Choral Club of women's voices in Brockton, Mass., Nellie Evans Packard, director, will follow a custom inaugurated at the beginning of the war, namely to give several choral concerts in Brockton and its surrounding towns in aid of the Red Cross. Mrs. Packard was one of the first leaders in the community-singing movement in New England, and the series which was so successfully conducted by her last year in the Colonial Theater, Brockton, under the auspices of the Chamber of Commerce, have been enthusiastically called for again this season. By her sincere and earnest work Mrs. Packard inspired many thousand singers in Brockton at these community sings last year, and much is expected from the similar programs which will be arranged for the season to come.

WENDELL H. LUCE.

MUSIC CLUB OF PEORIA TO OFFER MANY ARTISTS.

Alda, Grainger and Kreisler to Appear in Concerts in Illinois Town Under Club Auspices

PEORIA, ILL., Oct. 12.—The Amateur Musical Club announces a series of concerts for the coming year. The opening recital will be given on Oct. 22 by Percy Grainger and, aside from the regular monthly membership recitals, the following artists will appear: Nov. 8, Frances Alda, soprano, accompanied by Frank La Forge; Jan. 14, the Minneapolis Orchestra Trio, consisting of Richard Czerwony, violin; Cornelius Van Vliet, 'cello, and Katherine Pike, piano; Feb. 8, a joint recital by Alberto Salve, harpist, and Martin Richardson, tenor; March 27, Louis Kreidler, baritone.

The program teas immediately preceding the larger concerts will be continued with the following artists: Nov. 2, Graham Harris, a member of the Chicago Symphony Orchestra and winner of the prize violin at the National Federation of Musical Clubs' contest at Birmingham, Ala., in April; Jan. 11, Victor Lichtenstein, lectures on "The Magic Art of Tone"; March 15, W. B. Olds will give a program of his own compositions, evolved from the songs of birds, and on April 26, the last tea of the season, Lulu Roetger Bruning, soprano, will sing. A class for the study of opera has been organized by the club's newly elected president, Mrs. J. Bloom.

CONCERTS IN NORTHAMPTON

Smith College Will Bring Leading Artists to Institution

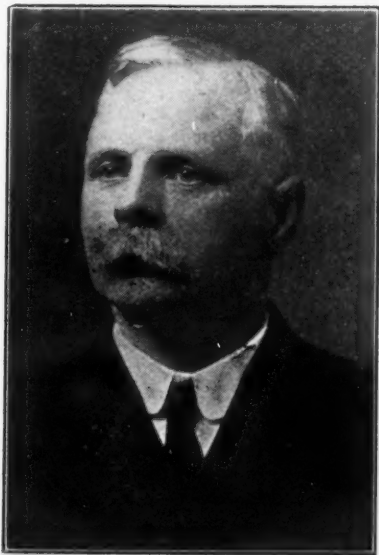
NORTHAMPTON, MASS., Oct. 8.—The plans for the eleventh annual course of concerts at Smith College and the new afternoon series have been made public. The evening concerts will begin with the Boston Symphony Orchestra, Oct. 24, and later the New York Philharmonic. Recitals will be given by the Flonzaley Quartet, Jascha Heifetz, Josef Hofmann, Martinelli and Louise Homer.

The new afternoon series, which has been started in order to meet the growing demand for music, will commence with Guiomar Novaes, pianist, in a joint recital with Eddy Brown, violinist, Oct. 31. Others to be heard later are Marcella Craft, Louise Homer, the Trio de Lutèce, Josef Hofmann and the New York Philharmonic.

W. E. C.

Charles Schuyler Joins Metropolitan Opera Quartet

Charles Schuyler, the young tenor who for the past five years has been singing in light opera, has joined the Metropolitan Opera Quartet of New York. The quartet is composed of Linnie Love, soprano; Lorna Lea, contralto; Charles Schuyler, tenor; Harry Donaghy, basso, and Florence Fenning, accompanist.



Frederick W. Wodell, Conductor of the People's Choral Union of Boston

places in this city to which men of the army and navy will be invited. This worthy work is meeting with the hearty co-operation of every club member.

The Boston Musical Union, a choral organization, George Sawyer Dunham, conductor, will continue the work it successfully began last year. The chorus is about to commence rehearsals, but a report from

Ringwall, who has been an assistant teacher in the piano department since his graduation in 1914, is now a member of the faculty. Louise Massey, who has taught privately in Boston and Providence, joins the voice department; Ella Dyer, like Mr. Ringwall an assistant at the Conservatory for several years, is added to the piano faculty; Mme. Setti Muschietto, formerly ballet mistress of the Boston, Vienna and Milan Opera Houses, is now listed as instructor of dancing and deportment. In place of Prof. Louis C. Elson's lecture course of last season on orchestral instruments a course of general and analytical lectures will be given in which Mr. Elson will cover the following topics: Development of the great oratorios, symphonic analysis, early American music, literature and music, woman in music, program music.

The Longy School, George Longy director, and Renee Longy, assistant director, opened its season on Oct. 1. The instructors and curriculum of the school will remain much the same as last year. Mme. Renée Longy has given up her classes in rhythmic gymnastics at the New England Conservatory and is confining her work on this subject to the Longy School. At the end of the school year, April 30, there will be a public exercise for the awarding of medals and diplomas to solfeggio pupils.

The Fox-Buonamici School of Piano-forte Playing, Felix Fox and Carl Buonamici, directors, has opened for its tenth season with a large registration of pupils. The faculty of the school, which is made up solely of graduate pupils of Mr. Fox and Mr. Buonamici, remains as that of last year, with the exception of Harrison Potter, who has been drafted to military duties and who is now in training at Ayer, Mass., Sarah Collins is the new registrar of the school.

The Faelton Pianoforte School, Carl Faelton director, shows its usual activity at the beginning of this its twenty-first season. Recitals of the school have already begun.

Suburban choral societies of Greater

CHICAGO ENTHRONES THE AMERICAN COMPOSER

A Native Work on Every Program of Stock Orchestra and of Glenn Gunn's American Symphony — Campanini to Give American Opera Singers Increased Prominence — Director-General Will Also Mount Two Native Operas with All-American Casts—Brilliant Outlook for Local Musical Folk

Bureau of Musical America,
Railway Exchange Building
Chicago, Oct. 13, 1917.

THE Chicago musical season of 1917-1918 will belong to the American composer to a degree not deemed possible two or three years ago. In the Chicago Opera Association American singers will be given increased prominence, and two new American operas will be mounted with all-American casts. But it is in the field of orchestral music that the American composer is coming into his own. The campaign begun two years ago by Glenn Dillard Gunn and his American Symphony Orchestra of Chicago to include at least one composition by an American composer on each program, with the object of educating the American public to the beauties of their own musical literature, together with the far-reaching propaganda of John C. Freund, editor of *MUSICAL AMERICA*, for the musical independence of the United States, have borne splendid fruit. For the Chicago Symphony Orchestra, finding the European field shut off by the world war, has turned to American music for its novelties, and has found a mine of good music among the compositions of composers native to the United States, or resident in this country.

Stock Befriends Americans

Frederick Stock, now entering on his thirteenth year as conductor of the noted organization which was founded by Theodore Thomas, has always been friendly to American music, but feared deterioration of the artistic standard established by Theodore Thomas and carefully maintained by the present conductor, if he gave too much space on the programs of the orchestra to native music. But this year, with no big new music being produced in France or Italy, with no way of getting new scores from Russia, Mr. Stock turned to examine the music that was being produced at home. Surprised at the amount and excellence

Resources That Explain Chicago's Musical Eminence.

Chicago Grand Opera Company
Chicago Symphony Orchestra
American Symphony Orchestra
Chicago Philharmonic Orchestra
Ravinia Park Opera Company
Boston English Opera Company Season
Civic Music Association
North Shore Music Festival
Many Concert Managers with Courses
Introducing the World's Leading Artists
Numerous Music Schools and Branches
Choral Societies and Clubs of All Kinds and Purposes

of the music being written by Americans, he has decided to put at least one American composition on every program, and will do this without departing in any way from the lofty artistic standards of the Chicago Symphony Orchestra. The only concerts in which there will be no American compositions will be two programs devoted exclusively to the works of Beethoven and Wagner.

John Alden Carpenter's Symphony No. 1, which was played at the Norfolk Music Festival this year, Frederick Stock conducting, will be the principal matter of the second pair of concerts. Mr. Stock



SOME OF THE LEADING NEW SINGERS ENGAGED FOR THE CHICAGO OPERA SEASON AND THE MANAGING DIRECTOR

No. 1—Vanni Marcoux, Baritone (Photo © Matzene). No. 2—Jeska Swartz, Contralto (Photo © Mishkin). No. 3—Charles Fontaine, Tenor. No. 4—Carolina Lazzari, Contralto (Photo by White). No. 5—Jessie Christian, Soprano, of Chicago Opera Association (Photo © Matzene). No. 6—Gustave Huberdeau, Basso (Mishkin Photo). No. 7—Cleofonte Campanini, Director-General of Chicago Opera Association. No. 8—Riccardo Stracciari, Baritone, as "Figaro." No. 9—Margaret Romaine, Soprano (Photo by Bain). No. 10—Genevieve Vix, Soprano. No. 11—Leone Zinovieff, Tenor

describes it as a dignified work. Other American compositions scheduled for the repertory of the twenty-seventh season are a new suite by Leo Sowerby, a suite by Felix Borowski called "Three Symphonic Paintings"; a symphonic sketch, "Dawn," by Adolf Brune; a rhapsodic tone poem, "June," by Arne Oldberg; a suite, "Three Episodes," by Adolf Weidig; "The Fable of the Hapless Folk-Tune," by Eric Delamarter (first played last spring); a symphonic poem, "Salome," by Henry K. Hadley (which will be conducted by the composer); a Chinese suite, "Aladdin," by Edgar Stillman Kelly; a Sylvan Suite by Howard Brockway; MacDowell's symphonic poem, "Lamia" (which has never been heard in Chicago); George W. Chadwick's symphonic poem, "Tam o'Shanter"; David Stanley Smith's "Ballet Suite," Thorwald Otterström's "American Negro Suite" (played last year), an "imaginary ballet" called "The Warriors," by Percy Grainger; a new symphonic poem by Ballantine, a symphony by Victor Kellar, Strube's "Puck" Overture, Loeffler's "Pagan Poem," John K. Paine's Overture to "The Tempest," and

some new music by Ernest Bloch. The latter will probably conduct his own works.

The soloists with the Chicago Symphony Orchestra this season will be Mischa Levitzki, Harold Henry, Beryl Rubinstein, Yolanda Mero and Ossip Gabrilowitsch, pianists; Eddy Brown, Jascha Heifetz, Efrem Zimbalist, Jacques Thibaud and Mischa Elman, violinists; Willem Willeke, cellist; Julia Claussen, mezzo-soprano; John McCormack, tenor, and Mabel Garrison, soprano.

Mr. Campanini's Season

The Chicago Opera Association will open its seventh season next month with a magnificent list of artists, headed by the names of Amelita Galli-Curci—the singer who won Chicago's adoration at her first appearance in America last season — and Lucien Muratore, the French tenor, who is ranked by Chicago audiences as the world's greatest. Cleofonte Campanini, director-general of the company, has as his conductors Marcel Charlier for French opera and Giuseppe Sturani for Italian opera, and as assist-

ant conductors, Arnaldo Conti, Giacomo Spadoni, Ettore Ruffo and Pietro Nepoti. Egon Pollak, conductor of German opera, will not be with the company this year, for the German operas—Wagner, Humperdinck and Mozart alike—have been dropped from the repertory. Campanini states that he is abandoning the German works because "the support accorded last season indicated a popular lack of interest in German opera."

The season will begin contrary to the custom of mounting "Aida" or "La Gioconda" on the opening night with the American premiere of Mascagni's opera, "Isabeau." This opera has been approved in many European opera houses, but it has never been presented in America. Rosa Raisa, Giulio Crimi, James Goddard and Carolina Lazzari will sing the leading rôles. Two other novelties are the American operas, "Azora," by Henry K. Hadley, and "A Daughter of the Forest," by Arthur Nevin. These will be mounted with all-American casts, instead of allowing Frenchmen or Italians to struggle ineffectually with the

[Continued on page 54]

CHICAGO ENTHRONES THE AMERICAN COMPOSER

[Continued from page 53]

intricacies of a language strange to them. The composer himself will conduct "Azora," and Forrest Lamont and Anna Fitzu will enact the leading rôles. "Le Sauteriot," by Sylvio Lazzari, will be given its world première this season. The composer, despite his Italian name, is a young French musician of the modern school. He may come to America to conduct the performance himself. This opera was written especially at the wish of Campanini. "Le Chemineau," by Xavier Leroux, another noted French contemporary, will be given its first American presentation. It is a popular offering in France. "Sapho," by Jules Massenet, another novelty in Campanini's list, has had several New York performances. It was announced for presentation at the Auditorium Theatre last year, but its introduction to Chicago was postponed. "Aphrodite," by Camille Erlanger, a popular French composer, is entirely new to the American public. It was given in Paris with so little material to some of the costumes that even the blasé French capital was shocked! Marthe Chenal will sing the title rôle.

Novelties of former seasons that will be revived include Debussy's "Pelleas and Melisande," Massenet's "Don Quichotte" and "Cléopâtre," Delibes's "Lakmé," Fevrier's "Monna Vanna," Gounod's "Le Vieil Aigle," Giordano's "Fedora," Wolf-Ferrari's "Jewels of the Madonna" and "Secret of Suzanne," Meyerbeer's "Dinorah" and "L'Africaine," Ricci's "Crispino e la Comare," Verdi's "Falstaff," "Ernani" and "Ballo in Maschera" and Bellini's "I Puritani." Alfred Maguenat and Genevieve Vix will enact the name rôles in "Pelleas and Melisande." "Lakmé" and "Dinorah" will be revived as vehicles for the incomparable Galli-Curci. "Cléopâtre," in which Maria Kousnezoff created the title rôle, will serve to display the physical and vocal charms of Genevieve Vix.

Riccardo Stracciari, the new baritone who has made a remarkable success in South America and Mexico, will make his Chicago début in "Rigoletto." He will be heard in a special performance of "Bohème," with Galli-Curci and John McCormack as *Mimi* and *Rodolfo*, respectively. Nellie Melba will sing in "Faust," with Muratore and Journet. Lucien Muratore will make his first appearance this season as *De Grieux* in "Manon," and will sing the tenor part in "Lakmé," opposite Galli-Curci. Mme. Galli-Curci will make her season's début in "Dinorah." Vanni Marcoux, who has been in the French trenches for the past two seasons, will give again his extraordinary performance of "Don Quichotte," with Hector Dufranne as *Sancho Panza*. Gustave Huberdeau and Marcel Journet will both be with the company for the entire season. Genevieve Vix and Marthe Chenal will sing the Massenet rôles formerly interpreted on the Chicago stage by Mary Garden. The last named may be guest artist in several special performances.

New Artists

The new artists include those mentioned above—Genevieve Vix, Marthe Chenal, Anna Fitzu, Riccardo Stracciari—and also Margaret Romaine, an American soprano who first developed her musical gifts as a 'cellist; Jessie Christian, who substituted for Mme. Galli-Curci last year in "Huguenots" at short notice and made a decided success; Jeska Swartz, an American contralto, well known in New England; Carolina Lazzari, a contralto of whom Campanini expects great things; Charles Fontaine, a French tenor who has won laurels in Paris and will sing the parts formerly sung here by Charles Dalmorès; Leone Zinovieff, a Russian tenor with a robust voice, and Carel Van Hulst, a new Dutch baritone.

A new *première danseuse*, Annetta Pelucchi, will be with the opera this season. Emile Merles-Forest, stage director of the Paris and Brussels operas, will make his first visit to America to occupy the post of artistic director with the Chicago Opera Association. Francois Ambrosini will again be ballet master.

The repertory of the company will include, besides the revivals and novelties, the following standard operas: In French—Massenet's "Jongleur de Notre Dame," "Thaïs," "Manon," "Grisélidis," Saint-Saëns's "Samson and Delilah," Charpentier's "Louise," Offenbach's "Tales of Hoffmann," Meyerbeer's "Huguenots," Bizet's "Carmen," Gounod's "Faust" and "Romeo and Juliet." In Italian—Puccini's "Tosca" and "Bo-

hème," "Mascagni's "Cavalleria Rusticana," Leoncavallo's "Pagliacci," Zandonai's "Francesca," Verdi's "Rigoletto," "Aida" and "Traviata," Ponchielli's "La Gioconda," Donizetti's "Lucia," and Rossini's "Barber of Seville."

The roster of artists with the Chicago Opera Association this season is as follows:

SOPRANOS—Diana Bonnar, Marguerite Buckler, Marthe Chenal, Jessie Christian, Ruby Evans, Maude Fay, Anna Fitzu, Amelita Galli-Curci, Mabel Preston Hall, Margery Maxwell, Nellie Melba, Francesca Per-

is "Trovatore," "Martha," "Faust," "Bohemian Girl" and "Aida." Other operas contemplated, as announced by Mr. Beck, are "Barber of Seville," "Carmen," "Cavalleria," "Chimes of Normandy," "Bohème," "Lucia," "Madam Butterfly," "Manon," "Maritana," "Merry Wives of Windsor," "Mignon," "Mikado," "Pagliacci," "Pinafore," "Rigoletto," "Robin Hood," "Romeo and Juliet," "Tales of Hoffmann" and "Tosca."

The roster of singers includes Joseph Sheehan and William Wagener, tenors; Hazel Eden, Agnes Scott Langan and

Company, the Carson, Pirie, Scott & Company Chorus, the Butler Brothers Choral Society, and the Chicago Philharmonic Chorus.

A New Orchestra

A new orchestra is the Philharmonic Orchestra of Chicago, conducted by Arthur Dunham. Fifteen concerts will be played in the Illinois Theater on Sunday afternoons, with soloists, as follows: Oct. 7, Rita Fornia, mezzo-soprano; Oct. 14, Maximilian Pilzer, violinist; Oct. 21, Duncan Robertson, baritone; Oct. 28 (soloist



Frederick Stock, Conductor, and a Small Section of the Chicago Symphony Orchestra

alta, Alma Peterson, Dora de Philippe, Juanita Pruette, Marie Pruzan, Rosa Raisa, Margaret Romaine, Myrna Sharlow, Genevieve Vix.

MEZZO-SOPRANOS AND CONTRALTOS—Louise Berat, Marie Claessens, Carolina Lazzari, Virginia Shaffer, Jeska Swartz, Cyrena Van Gordon.

TENORS—Giulio Crimi, Octave Dua, Charles Fontaine, Forrest Lamont, Lucien Muratore, Juan Nadal, Giordano Paltrinieri, Warren Proctor, Leone Zinovieff.

BARITONES—Desire Defrere, Hector Dufranne, Carel Van Hulst, Louis Kreidler, Alfred Maguenat, Vanni Marcoux, Giacomo Rimini, Riccardo Stracciari.

BASSES—Vittorio Arimondi, James Goddard, Gustave Huberdeau, Marcel Journet, Constantin Nicolay, Vittorio Trevisan.

A pre-season tour will be made, beginning this month, starring Galli-Curci and Crimi in "Lucia" and Melba and Muratore in "Faust." The Chicago season will open in the Auditorium Theatre on Nov. 12. After ten weeks of opera here, Campanini will take his constellation to New York, where he will open Jan. 27, after which he will give a short season of opera in Boston.

Boston English Opera Company

A twenty weeks' season of opera in English, at popular prices, was inaugurated at the Strand Theatre on Oct. 1 by the Boston English Opera Company, a new organization, managed by Edward M. Beck. This company has adopted the plan of giving each opera a full week before changing the bill. Two entire casts are used in each opera, the two sets of principals alternating in the rôles. This is the first time in several years that Chicago has had opera in English, and this time it has its own company, and does not have to support a guest organization. Every artist on the list is an American singer, and every member of the chorus is a student from some Chicago teacher or Chicago conservatory of music.

The repertory for the first five weeks

Florentine St. Clair, sopranos; Ellain De Sellem, May Carlev and Melvina Parry, contraltos; Arthur Deane and Overton Moyle, baritones; Francis J. Tyler and Lemuel Kelly, basses.

Director Gunn's Schedule

American music will fare well at the hands of Glenn Dillard Gunn's American Symphony Orchestra, which was the original "America First" musical organization in the Middle West to put its ideas into actual practice. Something American will find a place on every program, American soloists will assist, and the orchestra itself is composed of Americans and formed for the express purpose of making the American public acquainted with the beauties of its own music. A series of ten Sunday afternoon concerts will be given in the Studebaker Theater, Mr. Gunn conducting, under the management of F. Wight Neumann. The soloists and assisting organizations will be as follows: Oct. 21, Mabel Preston Hall, soprano; Edna Gunnar Peterson, pianist; Marshall Field Company Choral Society. Oct. 28, Georgia Kober, pianist, and Albert Borroff, basso-cantante. Nov. 4, Mae Doelling, pianist, and the Swedish Choral Club. Nov. 11, Minnette Warren, pianist; Grant Hadley, baritone, and the Chicago Madrigal Club. Nov. 18, Theodora Sturkow-Ryder, pianist, and Else Harthan, soprano. Nov. 25, Lucille Manker, pianist, and William R. Rogerson, tenor. Dec. 2, Roy Shields, pianist, and Ruth Simmons, mezzo-soprano. Dec. 9, Adalbert Hugelot, pianist, and the Bell Telephone Company Male Chorus. Assisting the American Symphony Orchestra in music of folk-songs and national songs of America and the Allied nations will be the Marshall Field Company Choral Society, the Swedish Choral Club, the Male Chorus of the Bell Telephone

not announced); Nov. 4, Pavlev-Oukrainsky Ballet; Nov. 11, Sutro Sisters, pianists; Nov. 18, Pavlev-Oukrainsky Ballet; Nov. 25, Sascha Jacobsen, violinist; Dec. 2, Miriam Mooney, soprano; Dec. 9 (soloist not announced); Dec. 16, Marcia Van Dresser, soprano; Dec. 23, Leo Ornstein, pianist; Dec. 30 (soloist not announced); Jan. 6, Tilly Koenen, contralto; Jan. 13, Glee Club of Association of Commerce.

The Chicago Opera Association will give five concerts on Sunday evenings in the Auditorium Theatre, Sunday afternoons being given over to operatic productions. This is an innovation, although last season the company sponsored one very successful afternoon recital by John McCormack. The Irish tenor will again give a recital under the auspices of the Chicago Opera Association, and the other four concerts will be joint recitals. The artists will be Nellie Melba, soprano, and Maurice Dambois, the Belgian 'cellist; Amelita Galli-Curci, soprano, and the Portuguese flutist, Manuel Berenguer; Genevieve Vix, soprano, and Mischa Elman; Rosa Raisa, soprano, and Fritz Kreisler.

Mr. Neumann's Attractions

F. Wight Neumann's thirty-first season as local impresario will give Chicago an imposing series of concerts in Cohan's Grand Opera House, the Cort Theater and the Auditorium Theatre. Besides the Boston Symphony Orchestra, under Dr. Karl Muck, for which no definite date has yet been assigned, F. Wight Neumann's concert list is as follows: Oct. 14, Leopold Godowsky, pianist; Oct. 21, Margaret Matzenauer, mezzo-soprano; Oct. 28, Frances Alda, soprano; Nov. 4, Fritz Kreisler, violinist; Nov. 11, Edna di Lima, soprano; Nov. 11, Samuel Gardner,

[Continued on page 59]

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Bristol, England, Western Daily Press:

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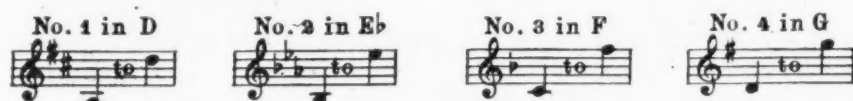


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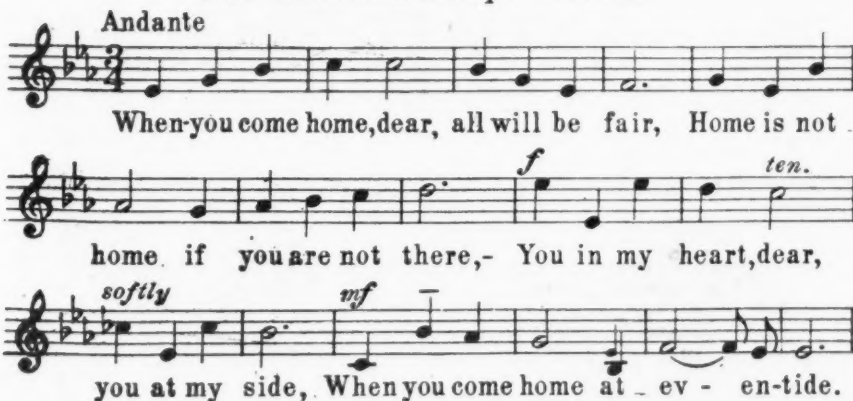
WHEN YOU COME HOME

Words by
FRED. E. WEATHERLYMusic by
W. H. SQUIRE

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To

The American Troops Overseas

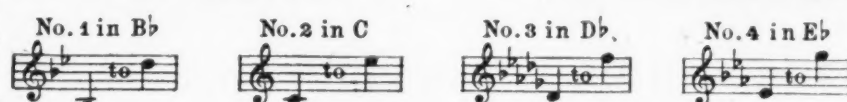


Birds in the garden, all day long
Singing for me their happy song,
Flow'rs in the sunshine, wind and dew,
All of them speak to me of you.
You that I long for, near or far,
You that I follow like a star,
Days may be weary, weary and long,
You will come home at even-song!

When you come home, dear, when you come home,
No more to leave me, no more to roam,
God will remember! God will provide!
When you come home at eventide.

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CALLING ME HOME TO YOU

Words by
E. TESCHEMACHERMusic by
F. DOREL

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There is a heart I love,
Waiting beyond the foam,
Watching for me and praying,
Calling me home.
Life that is sweet and fair,
Love that shall wake anew,
Will they not crown your soul and mine
When I come home to you!

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CHICAGO ENTHRONES THE AMERICAN COMPOSER

[Continued from page 54]

violinist; Nov. 18, Harold Bauer, pianist; Nov. 25, Cherniavsky Trio; Dec. 2, Theodore Spiering, violinist; Dec. 9, Georgia Kober, pianist; Jan. 6, Georgia Kober (return engagement); Jan. 13, Ethel Leginska, pianist; Jan. 20, Ossip Gabrilowitsch, pianist; Jan. 28, Arthur Shattuck, pianist; Feb. 3, Silvio Scionti, pianist; Feb. 10, Silvio Scionti (return engagement); Feb. 17, Julia Claussen, mezzo-soprano; Feb. 24, Julia Culp, mezzo-soprano; March 3, Julia Culp (return engagement); March 10, Arthur Granquist, pianist; March 17, Marie Kryl, pianist; March 17, Pablo Casals, cellist; March 24, Henriot Levy, pianist; March 31, Harold Bauer and Ossip Gabrilowitsch, two-piano recital; April 7, Elsa Kellner, soprano; April 14, Cora Anderson, pianist.

Wessels and Voegli, managers of the Chicago Symphony Orchestra, will also present a list of internationally famous artists. Most of the Wessels and Voegli Concerts will be given in Orchestra Hall. The first three soloists are Efrem Zimbalist, violinist, Oct. 14; Ernestine Schumann-Heink, contralto, Oct. 21, and Jenny Dufau, soprano, Oct. 28. Other soloists in this series will be Mischa Elman, violinist; Alma Gluck, soprano; Frieda Hempel, soprano; Evan Williams, tenor; Jascha Heifetz, violinist; Mischa Levitzki; Eddy Brown, violinist; Yvette Guilbert, diseuse.

Carl D. Kinsey opened his second season of concerts in the Ziegfeld Theater two weeks ago with Christine Miller. This series has been dubbed by a critic of one of the Chicago dailies "the alarm clock, or ante-breakfast, concert series" because it begins at eleven in the morning. The list of artists is as follows: Oct. 3, Christine Miller, contralto; Oct. 10, Burton Thatcher, baritone; Oct. 17, Marion Veryl, soprano; Oct. 24, Charles Cadman and Princess Tsianina; Oct. 31, Paul Althouse, tenor; Nov. 7, Frederick Gunster, tenor; Nov. 14, Ethelynde Smith, soprano; Nov. 21, Tilly Koenen, contralto, and Sascha Jacobsen, violinist; Nov. 28, Frances Nash, pianist; Dec. 5, Aurelio Giorni, pianist; Dec. 12, Edwin Martin, baritone; Dec. 19, Carrie Bridewell, contralto; Jan. 2, Frances Ingram, contralto; Jan. 9, Nevie Reigger, soprano; Jan. 15, Miss B. J. Wilcox, soprano; Jan. 16, Charlotte Lund, soprano; Jan. 23, Prudence Neff, pianist; Jan. 30, Constance Purdy, contralto; Feb. 6, Gertrude Auld, soprano; Feb. 12, Arthur Middleton, bass-baritone; Feb. 13, Edgar Schofield, bass-baritone; Feb. 20, Rudolph Reuter, pianist; March 6, Eva Emmet Wycoff, soprano; March 13, Edna Gunnar Peterson, pianist; March 20, Rita Fornia, mezzo-soprano; March 27, Thuel Burnham, pianist.

Helen L. Levy, who last year conducted a series of concerts for local artists in The Playhouse, has branched out into artists of national fame as well. As local impresario she will present Daniel Mayer's artists in recital, and a number of others, Sunday afternoons in The Playhouse. Her list of concerts is as follows: Oct. 7, Maximilian Pilzer, violinist; Oct. 14, Lillian Wright, mezzo-soprano; Oct. 21, Beryl Rubinstein, pianist; Oct. 28, Edouard Dufresne, baritone; Nov. 1, Bertha Beeman, contralto; Nov. 4, Catherine Glick, pianist; Nov. 5, the Misses Sutro, pianists; Nov. 18, Tina Lerner, pianist; Nov. 25, Elias Breeskin, violinist; Dec. 2, Leila Royer, dramatic soprano; Dec. 7, Mrs. Charles Lobdell, soprano; Dec. 7, Priscilla Carver, pianist; Dec. 16, Wilhelm Nordin, baritone; Jan. 6, Carl Friedberg, pianist; Jan. 20, Isaac Van Grove and Mabel Cox Van Grove; Feb. 3, Edward Collins, pianist; Feb. 10, Maurice Dambois, cellist, and Maximilian Pilzer, violinist; Feb. 24, Mary Cameron, pianist; March 3, Clarence Eidam, pianist.

Rachel Busey Kinsolving will again present her attractive Kinsolving Musical Mornings in the Crystal Ballroom of the Blackstone Hotel. The high artistic standard of these musical mornings has been fully lived up to in the list of five joint recitals for this season, which reads: Nov. 6, Margaret Matzenauer, mezzo-soprano, and Percy Grainger, pianist; Nov. 20; Theo. Karle, tenor, and Mischa Levitzki, pianist; Dec. 11, Anna Case, soprano, and Francis Macmillen, violinist; Jan. 2, Pablo Casals, cellist, and Adelaide Fischer, soprano; Jan. 15, Eddy Brown, violinist, and Arthur Alexander, tenor. Miss Kinsolving will also present three concerts by the Flonzaley Quartet in The Playhouse on Nov. 12, Dec. 3 and Jan. 7. The Zoellner Quartet will also play in Chicago, Joseph Zoellner announces, but under what management he does not state.



No. 1—Arthur Dunham, Conductor, Chicago Philharmonic Orchestra. No. 2—Daniel Protheroe, Conductor American Choral Society and Male Chorus of Bell Telephone Company, Chicago. No. 3—Henry E. Voegli, of Wessels & Voegli, Local Managers and Managers of Chicago Symphony Orchestra. No. 4—Frederick J. Wessels, of Wessels & Voegli. No. 5—Carl D. Kinsey, Local Manager of Kinsey Series of Concerts in Ziegfeld Theater, Chicago. No. 6—Father William J. Finn, Conductor of Paulist Choristers, Chicago (Photo by Matzene). No. 7—Vera Brady Shipman, Musical Manager of Chicago. No. 8—Edgar A. Nelson, Conductor of Swedish Choral Society of Chicago.

At the close of the Chicago musical season there is always a week of splendid music at the Chicago North Shore Music Festival in the giant gymnasium of Northwestern University in Evanston, just north of the Chicago city limits. For ten weeks in the summer there is outdoor opera at Ravinia Park, and the success of opera there the past summer has caused more ambitious plans than ever to be made concerning the 1918 season of this "Bayreuth of America."

Choral Societies

A large number of choral societies maintains this old and noble form of musical endeavor in a manner worthy of a city whose artistic standards are so high in other fields of music. Among these are the Apollo Musical Club, of mixed voices, founded in 1875, and conducted by Harrison M. Wild; the Mendelssohn Club of Chicago, a men's chorus, Harrison M. Wild, conductor; the Chicago Philharmonic Chorus, O. Gordon Erickson, conductor; the American Choral Society, Daniel Protheroe, conductor; the Glee Club of the Association of Commerce, Arthur Dunham, conductor; the Paulist Choristers, male voices, Father William J. Finn, conductor; the Musical Art Society, Herbert E. Hyde, conductor; the Chicago Madrigal Club, D. A. Clippinger, conductor; the Haydn Choral Society, and the Bach Choral Society.

The Philharmonic Society of Chicago begins the season with the brightest of prospects. A number of new members have been added to the chorus, and the season's rehearsals have been entered into with a degree of enthusiasm that promises success for the concerts. As has been the case in past seasons Conductor O. Gordon Erickson plans to present only works new to his Chicago audiences. For the first concert of the season, to be sung early in December, choice has been made of Percy Grainger's "Marching Song of

Democracy" and Henry Hadley's "Music: An Ode."

"The members of the Philharmonic are taking hold with the right kind of spirit," says Mr. Erickson. "We began our season with a get-together meeting, wherein we frankly outlined all the problems that are confronting us, both artistic and financial. The members were told that it is each one's duty not only to sing at his or her best, but also to take an interest in the business affairs of the society, especially to induce people to come to the concerts who have never come before. There was an instant response to this plain kind of talking, and I am sure that everyone is interested in making our concerts as good as possible and in seeing that the season ends with the balance on the right side of the ledger."

Among the important choruses established for foreign-born music lovers, which give their concerts in the city's largest theaters, are the Swedish Choral Society, Edgar A. Nelson, conductor; the Chicago Singverein and the Germania Männerchor, William A. Boeppler, conductor, and the Sennfelder Liederkrantz, Karl Reckzeh, conductor.

Important concerts are given each season by musical organizations formed of the employees of Chicago's large commercial companies. The Commonwealth Edison Orchestra of 100 players, Morgan L. Eastman, conductor, gives concerts once a month in Orchestra Hall, and serious musical concerts of decided worth are given by the male chorus of the Bell Telephone Company, Daniel Protheroe, conductor; the Marshall Field & Company Choral Society, Thomas A. Pape, conductor, and the Carson, Pirie, Scott & Company Choral Society, D. A. Clippinger, conductor.

Many societies cater to the best in music, and the many concerts given under their auspices are an important part of Chicago's musical life. Among these or-

ganizations are the Society of American Musicians, Henry Purmort Eames, president; the Chicago Woman's Musical Club; the Lake View Musical Society, Cora Willis Ware, president; the Chicago Artists' Association, Ragna Linne, president; the Musicians' Club of Women, Mrs. Calvin Whyland, president; the Birchwood Morning Musical, Mrs. Emil Ritter, president, and the Mu Epsilon Society, Cora Willis Ware, president.

The central location of Chicago for booking purposes has on several occasions tempted managers to open offices here, and two managers are conducting their bookings from Chicago as a main office. They are Vera Brady Shipman and Harry Culbertson. Mrs. Shipman's artists include George O'Connell, tenor; Edna Gunnar Peterson, pianist; Helen Abbott Beifield, dramatic soprano, and Rosa Olitzka, contralto. In addition to these, who are exclusively under her management, Mrs. Shipman represents Myrtle Moses, soprano; Irene Pavloska, mezzo-soprano; Louis Kreidler, baritone; Hazel Eden, soprano; Else Harthan, soprano, and Edith Bideau, soprano.

Harry Culbertson has on the list of artists appearing under his management the Zoellner String Quartet, Tilly Koenen, contralto; Rita Fornia, soprano; Sascha Jacobsen, violinist; Thuel Burnham, pianist; Augusta Lenska, contralto; Louis Kreidler, baritone; Agnes Berry, soprano; Dorothea North, soprano; Marley Sherris, baritone; Frederick Southwick, baritone; Edith Ayres McCullough, soprano; Cornelius Van Vliet, cellist; Duncan Robertson, baritone, and Edna Swanson Ver-Haar, contralto.

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[Continued on page 61]

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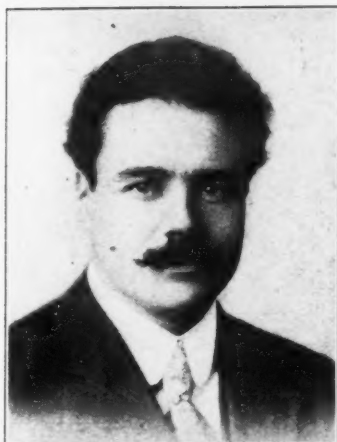


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"The Great American Pianist"

"There were in his playing a lusciousness of tone, a variety of tints, a subtle delicacy of phrasing, an onward sweep, an instinct for building climaxes which frequently suggested that Paderewski himself was at the piano."—*New York Evening Post*.

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The Brilliant Young American Pianist

"Her interpretation from a technical standpoint was absolutely flawless and combined a wealth of color and brilliance of execution. The orchestral accompaniment was the best that Mr. Stock has given in several seasons and must surely have been an inspiration to the soloist."—*Minneapolis Free Press*.

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"Singers such as she proved herself to be are exceedingly rare and are to be cherished. Only the famous recital artist can sing the 'Die Mainacht' of Brahms as she sang it, and none can surpass her delivery of the familiar three gypsy songs of the same composer."—*New York Sun*.

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"Her voice is one of great purity, volume and range, and her enunciation is superb. She shows individuality in every phase of her singing, and her voice responds to the play of feeling in a manner that stamps her as a finished artiste."—*Ottawa (Canada) Citizen*.

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RECITAL CONCERT



MARIE LOUISE WAGNER

American Dramatic Soprano

"She proved on the whole to be one of the best of the new young singers heard here this season. She has a voice of rich dramatic quality, plentiful in volume and of extended range. Her tones were well sustained and her intonation accurate. She showed emotional force and much judgment."—*New York Sun*.

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"His style is free, expressive and of individual charm. His voice is rich, full and of good range. It is rare to hear a low voice of such smooth delivery and flexibility in the elaborate passages contained in the older works."—*New York American*.

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IS WIDE AND WHOSE RECITAL PROGRAMS
ARE EVER INTERESTING

"He is an intelligent singer whose brains do not forbid him to be emotional, but keep him from sentiment and prettiness. No doubt each song sung yesterday had been carefully studied; but there was spontaneity of interpretation, without suggestion of anxious thought."—*Boston Herald*.

RECITAL CONCERT ORATORIO

CHICAGO ENTHRONES THE AMERICAN COMPOSER

[Continued from page 59]

sic Association reaches down into every strata of society, and each community has its own music. Not only community singing but also chamber music of a high quality, concerts by members of the Chicago Symphony Orchestra and other artistic organizations are brought by the Civic Music Association to the people, and the response has been that of a music-starved people hungering for uplift.

The Chicago Band, William Weil, conductor, an organization existing without profit, purely for the sake of giving to the people of Chicago the best that there is in the literature of band music, is another organization that is doing a notable work. Chicago to-day, despite its wonderful orchestra, its own opera company and concerts by the greatest soloists in the world, has been musically educated more by the work of the Civic Music Association the past three years, it may be asserted safely, than by any other means.

FARNSWORTH WRIGHT.

Holds Chicago Ideal Center for National Musical Manager

BY VERA BRADY SHIPMAN

THE managerial situation never was so promising as it is at the present time. In the spring and early summer it was clouded with uncertainty, because of this country's entry into the war. In the smaller communities there existed doubts as to whether musical events would be well supported by a community which was devoting its energies to Red Cross and war relief work. For this reason bookings were hard to get, and the musical situation, except in the larger cities, seemed to offer little hope of a musical feast. It looked as if music were to be placed in a class with expensive foods and drinks, and be sacrificed on the altar of war.

Now, however, the country has realized that there is no true economy in giving up music. Wheat and meat we must save, yes, for we need those for the army and for our allies in Europe, but what good end is served by denying ourselves music? What better way of raising money for war benefits is there than through the appeal made by good music? The musical season will undoubtedly be the most successful that we have had. The booking season was very backward until almost the end of the summer. But now events are being scheduled rapidly, and all the communities that were dubious about bringing recitals to their towns are eagerly trying to fill up their season before all the good artists have their time filled up.

The Middle Western field has been



Above: F. Wright-Neumann, Chicago Impresario. On Right (Left to Right): Edward C. Moore, Critic of Chicago "Journal" and Publicity Man for Chicago Philharmonic Society; O. Gordon Erickson, Conductor of Chicago Philharmonic Society; Glenn Dillard Gunn, Conductor of American Symphony Orchestra of Chicago. Taken on Steps of Edgewater Beach Hotel, Sept. 30, 1917 (Photo by Edgewater Beach Studio).

largely neglected by musical managers. With their main offices in New York, they are less in touch with the western field than a manager located in Chicago. Several managers who started in Chicago have become ambitious of what they called the "larger opportunities" of New York, and they have gone to New York and soon disappeared from the musical map entirely. They lost direct touch with the territory they knew best, and found it hard to break into the eastern territory on a big scale. Chicago is a central point for the whole Middle Western territory. Although New York is closer to the eastern field, it is at least as near to New York as it is to Denver. The national manager located in Chicago has therefore the advantage of easy access to both eastern and western territory, with much easier access to the territory west of the Mississippi than a New York manager can possibly possess.

Rita Fornia, mezzo-soprano of the Metropolitan Opera Company, displayed her lovely voice in arias from Bemberg's "Le Mort de Jeanne d'Arc" and Massenet's "Hérodiade," winning the approval of her hearers.

Maximilian Pilzer opened the Sunday afternoon recital series with a violin recital in The Playhouse, under Helen L. Levy's local management. This was Mr. Pilzer's first Chicago appearance as a concert soloist. His tone, in Handel's Sonata E Major, was broad and noble, and he invested the music with all its inherent majestic beauty. His style was lighter and more joyous in his second number, Bruch's G Minor Concerto. Musically intelligence and absolute freedom from pose distinguished Mr. Pilzer's performance. He will be heard again next Sunday as soloist with the Philharmonic Orchestra.

Marie Sundelius, soprano; Gustaf Holmquist, basso; Edna Gunnar Peterson, pianist, and Amy Emerson Neill, violinist, united their artistic efforts in Orchestra Hall yesterday afternoon for the benefit of the Swedish Societies' Old People's Home Association. The exquisite beauty of Mme. Sundelius' voice, the consummate ease of her singing and the delicate loveliness of her fine-spun diminuendoes brought a well-merited meed of applause. Mr. Holmquist displayed the smooth richness of his basso in three songs. Miss Peterson's playing of the Paganini-Liszt E Major Etude



showed fluent technique, her runs being of crystalline clarity. Her "Liebestraume" interpretation was inclined to wander too far away from the metronome. Miss Neill's playing, as usual, was artistic; her tone continues to broaden and gain richness.

FARNSWORTH WRIGHT.

BUTTE SEES NORMAL YEAR

Organizations of Montana Town Keep Intact Despite Conditions

BUTTE, MONT., Oct. 10.—Butte, "a man's town," known to its citizens as a camp—a huge camp with a monthly payroll of several million dollars in normal times—has had strikes and labor troubles galore, and this has had its effect upon music. Only now are the mines beginning to open up—after a spring and summer of comparative idleness. Hence, the prospect for our winter season of music is not such as to invite the impresario of traveling musical organizations, concert artists, etc.

Our local organizations remain reasonably intact. The Symphony Orchestra will attempt but one concert, and the Welsh Eisteddfod will hold its third annual meeting about Christmas. The Woman's Musical Club will continue the work begun last year. Community singing will be again attempted under the auspices of the Woman's Musical Club. An effort is also to be made to organize a popular choral society if the labor situation permits.

There are no new teachers in town, but those already established report a normal attendance. With the resumption of industry, however, there is no doubt the recognized teachers will soon be as busy as heretofore.

The Symphony Orchestra, with R. V. Johnston as conductor; the Anaconda Copper Mines Concert Band, under Sam Treloar; the State Military Band, under Joe Vincent; the Woman's Musical Club, under the presidency of Mrs. Charles Leonard; the Stevens Male Voice Glee Club, under George Stevens; the Sons of St. George Male Voice Glee Club, under Will Stevens; the Welsh Male Choir, under Glau'rafru Jones, remain the most important musical organizations. Newer societies are the Slavonian Glee Club and the Hibernian Male Choir, this latter an especially promising organization.

The Butte College of Music, occupying the Largey residence, has conducted a

systematic soliciting campaign for pupils, which has been more or less successful. Mr. Blakeslee, whose idea the college is, anticipates a successful winter.

EDITH WELLING.

Edith Bideau Conducts Community Chorus

HIAWATHA, KAN., Oct. 11.—Edith Bideau, soprano, showed her versatility by conducting a chorus in community singing here last night. She had the help of an orchestra, with piano and organ, and in the patriotic numbers especially she obtained a ringing volume of enthusiastic song. The occasion was a meeting of the First District Federation Club. Miss Bideau will be heard in Hiawatha soon as soprano soloist in recital.

DÉBUT OF CHICAGO'S NEW PHILHARMONIC

Dunham Forces Win Unequivocal Approval—Other Sunday Concerts

Bureau of Musical America,
Railway Exchange Building,
Chicago, Oct. 8, 1917.

THE opening concert of Arthur Dunham's new orchestra, the Philharmonic Orchestra of Chicago, in the Illinois Theater yesterday afternoon, made it apparent that Chicago has gained an important organization. The players went through their program with obvious joy, quickly establishing an *entente cordiale* with the audience, which was gratifyingly large. Three movements from Tchaikovsky's Fourth Symphony comprised the *pièce de résistance* of the program, and these were played just about as well as is possible with such a small orchestra. The shading was artistic, the climaxes fiery. MacDowell's "Poème Erotique," another offering, was played with much poetic feeling.

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THE COMMUNITY CHORUS IDEA

Evolution That a Year Has Brought in the Community Music Movement—Some of the Men and Women Who Are Directing the Great Spirit That Has Been Awakened Through Mass Singing—At Last a Channel for Expression Has Been Given "the Voice of the People"

By MAY STANLEY

COMMUNITY singing has ceased to be a novelty. When a stranger who chanced to be in Birmingham or Baltimore or New York or Chicago or San Francisco or Philadelphia or San Antonio last summer saw a big crowd collecting in the park he didn't ask if somebody were hurt or who was going to make a speech—he knew that it was the community chorus gathering.



May Stanley

A year ago the musical exclusives shook their heads in pained protest because the "respectable hedgerows of song"—to paraphrase Percy Mackaye—were being trampled down by the people. This year they admitted that community singing was "good socially, but bad musically." By next year community singing will have become a fully-qualified member, in good standing, and people will already have forgotten that the "garden of song" ever had hedgerows.

That is, the people, generally, will have forgotten. But the barricades which they have had to scale; the trenches of doubt and scepticism which they have had to take; the forces of suspicion and prejudice which they have had to overcome,

instead of a passive part in music.

A short time ago MUSICAL AMERICA asked some of these leaders of community music to tell us of their work; what had been accomplished during the year and what steps had been taken to gain the results attained. I am setting down below some of the facts gathered in this way. The work of many fine choruses is not represented in the list given, largely because community chorus leaders are a hard-worked lot and find it impossible to comply with all the demands made upon their time.

Some of the reports I have taken from cities that number their population in seven figures, and some are from little villages of from two to three hundred persons. For numbers have little to do with a successful chorus. Each city or village or hamlet has its own peculiar problems, which must be worked out by its own people. The situation of the community chorus is similar to that of the dauntless, old Kentucky mother I read about recently who was asked how she was going to get along now that her only son had gone to the war.

"Some thinks they can't do it," she said; then the flame of determination lighted up her face, "but you kin ef you will!"

That's the great truth that community music leaders have discovered—"you kin ef you will!"

The Case of Colony

Consider the case of Colony, for example. Colony is a little Kansas farming town of 650 persons. Colony folk heard about the work for community music that

One of the best singers lived some distance out of town and the roads were so bad that she couldn't get in one evening.

"Why don't you men fix the roads up so she can get in?" Mr. Nevin asked.

"All right, we will," they replied.

After that road had been put in good condition, the men of the Colony Chorus decided that it might be a good thing to put all the roads leading into town in better shape. So they did. Then they got together and issued bonds for an \$8,000 Community House, that they might have a place big enough for their sings. Colony folks know that "you kin ef you will!"

There is Chicago, also. When the Chicago Civic Music Association started its work four years ago the schools were not yet opened to the public as social centers. It took two years' work to convince the governing powers that the school should be for adult as well as juvenile use, and that they should be utilized to promote every form of neighborhood musical activity. But they did it. Chicago school buildings are now open for community sings, for the use of children's orchestras, for choral clubs and the uniting of local groups in festivals that are city-wide in their scope. There are nineteen local governments in Chicago. The Civic Music Association had to convince each of them, separately, that community singing and community participation in all forms of musical activity are desirable and should be encouraged. The leaders of the Chicago Civic Music Association—such representative men and women as William H. Rehm, its present head; Mrs. George B. Carpenter, first president of the organization; John Alden Carpenter, Horace Oakley, Mrs. Frederick Upham, Mrs. Burton Hanson and Mrs. Frank Jerome—know it's a long, hard road, but that "you kin ef you will!"

What Chicago Has Done

Under the Civic Music Association's plan community singing has been conducted for two summers at the Municipal Pier, in Lincoln Park and South Park. In the winter the sings are held in the school buildings and field houses of the city parks. Civic music clubs have been established, that include adult clubs—self-governing and partially self-supporting—children's choruses and orchestra classes; artist concerts are given in the school buildings and field houses of the parks; city-wide festivals are given by the civic music clubs with orchestra, and popular concerts by the Chicago Symphony Orchestra that has always loyally supported the Civic Music Association's projects. An interesting phase of the latter series of concerts has been the fact that, for the popular concerts, an entirely new audience was developed by the Association.

Sings at the Great Lakes Naval Training Station were inaugurated, under



Holmes Cowper, Directing the Community Singing in the Drake Stadium at Des Moines, Iowa

Civic Music auspices, by Harry Barnhart early last summer and carried on by Herbert Gould with gratifying results.

"This is the day of common effort in a great common cause," said Mr. Gould, when asked to set forth his ideas on the possibilities of community singing, "Do you know what you get from community singing? If you don't perhaps you have cause for rejoicing. You can live it, but you can't tell it. It is too genuine for that. This great war will be won 'behind the lines' as well as 'at the front.' We have got to 'get together' if we are to win, and I am convinced that the possibilities of the community sing in this direction are infinite."

This year the supervision of the work of the Chicago Civic Music Association will be carried on by Herbert N. Hyde, as Frances S. Brundage is devoting her activities to promoting mass singing in the army and navy camps, through the work of the National Committee on Army and Navy Camp Music.

Colony with its 650 persons and Chicago and New York with their millions have discovered that it takes enterprise, ingenuity and determination to awaken us out of our national apathy toward music—no matter how large or how small the city or village may be—but Colony and Chicago and New York and hundreds of intermediate cities have learned that it can be done and are perfecting the best ways of going about it.

[Continued on page 65]

WHAT IS A COMMUNITY CHORUS?

THE following definition is one issued by the Newport, Ky., Community Chorus, in connection with its first community festival:

"The Community Chorus represents an ideal. Every individual has a high sense of beauty and the desire to express this beauty through personal effort. To find it and develop it there must be the first step, which we can take together. Chorus singing gives all men and women an opportunity to find this beauty slumbering within them and give expression to it.

"The Community Chorus endeavors to present music which interprets Life and Humanity, Love and Comradeship, and especially the joy and courageous optimism which are the dominant note of American life. If America fulfills her promise it will be because music has not failed to contribute its share in keeping alive the altruistic feeling which gives vision to life."

will not be forgotten quite so easily by the leaders—the men and women whose privilege it has been to direct one of the most significant movements in America's musical life; who have given the individual—thousands of him—an opportunity to make articulate his sense of beauty; who remember what a long, hard path they came in their efforts to arouse and quicken people to an active

Arthur Nevin was doing up at the State University and decided that they also wanted a Community Chorus. So they invited Mr. Nevin to come down and help them get started. Thirty persons came together for the initial meeting. There were nearly 100 present for the second sing. At the third meeting 155 persons were enrolled—this in a town of 650 population!



How the Community Chorus Idea Has Been Taken Up in Philadelphia—A Gathering in McPherson Square with Albert N. Hoxie Conducting



ELEANORE COCHRAN

Dramatic Soprano

Whose glorious voice will be
heard by many audiences in
many places this season.

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500 Fifth Avenue, New York

THE COMMUNITY CHORUS IDEA

[Continued from page 63]

The work in the Capital City, which is being directed this year by Hamlin Cogswell, director of music in the Washington public schools, is a good example. Mr. Cogswell is planning a community chorus of 1,000 voices that will meet periodically as small choruses in various parts of the city, coming together as one body under his personal direction. This



Albert N. Hoxie, Philadelphia's Community Chorus Conductor

will furnish Washington what it has so long needed—a body of singers ready for participation in large public demonstrations where music plays a part. This community chorus will be a civic affair, quite apart from any public school enterprise, although older pupils will be encouraged to join it. The Community Orchestra, which was a feature in Washington music last season, will be enlarged to 100 members and will furnish accompaniments for the Community Chorus. Mr. Cogswell will also turn the energies of his forces toward supplying musical programs for the soldiers in the training camps near Washington, acting as chairman of the city's music committee for that purpose. All local musicians are being enlisted in the cause.

This linking up of the work of community choruses with the activities in the training camps will have one of its finest examples in New York, where the New York Community Chorus of 2000 voices is devoting its resources to promoting singing at Camp Upton. Under Harry Barnhart's direction this patriotic work will take precedence over other chorus activities this winter, but it will not prevent the carrying out of a comprehensive Americanization program and the presentation of a series of festival concerts. The song leaders in the different camps are also promoting community singing in the adjacent cities, and this has been especially successful in Chattanooga, Tenn., under Geoffrey O'Hara's leadership, and in Atlanta, Ga., where Warren Kimsey has been the leader.

Some New Choruses

Among the new choruses which have begun activities this year some interesting phases of work have developed. The People's Community Chorus of Portland, Me., is one of these. It came into existence on March 21 of this year under the

community sing on Sept. 4 in Balboa Park when 3000 soldiers, sailors and civilians held a big "get together" in song. It was so successful that a monthly sing has been planned by W. S. Dorland, head of the local Civic Music Committee. Anderson, Ind., held its first community sing on Sept. 3, a tribute to Madison County men who were leaving for army cantonments. Twenty-five thousand soldiers and civilians joined in singing patriotic airs under the leadership of William Dodd Chenery of Springfield, Ill.

The community spirit of Los Angeles crystallized into a permanent force last May when the Los Angeles Community Music Association was formed, representing music clubs, vocal and instrumental organizations and citizens interested in promoting community music. The officers are Seward S. Simons of the Gamut Club, president; Mrs. J. T. Anderson of the Federated Women's Clubs, vice-president; William H. Lott of the Music Teachers' Association, treasurer, and Julie Christin of the St. Cecilia Club, secretary. Last June 10,000 Los Angeles citizens united in a great festival of song at

ipal band is the next step toward which Los Angeles community-music folk are working.

Pittsfield, Mass., and North Adams, Mass., are other cities to begin community singing this year, both under the guidance of John B. Archer, whose fame as a community-chorus leader was established by his fine work in Providence, R. I. Before his departure to answer the



Hamlin E. Cogswell, Director of Community Chorus Singing in Washington

call for song leaders in the army Mr. Archer had outlined plans for a huge Yuletide celebration in which all of the northern Berkshires country was to join under the auspices of the united choruses. Without doubt these choruses, although they will sorely miss his guidance, will be inspired by Mr. Archer's fine example of service to carry on the work so splendidly begun.

Augusta, Ga., held its first big community sing for soldiers and civilians in September when about 10,000 persons, soldiers from Camp Hancock and residents of the city, gathered in a great festival of song. Seattle, Wash., began its community singing in July with a big sing in Woodland Park, which was continued on Sunday afternoons through the summer. This winter the Seattle chorus will co-operate with Sam Losh, who is directing

THE REAL SIGNIFICANCE OF ART.

"ART has little significance so long as it is interpreted in terms of the few," says Harry Barnhart, leader of the great New York Community Chorus; "it does not become a living, vital thing until it is brought to fulfillment through the wishes and desires of all the people. A basis of common feeling is required—and this basic feeling is now having its development in the community chorus movement.

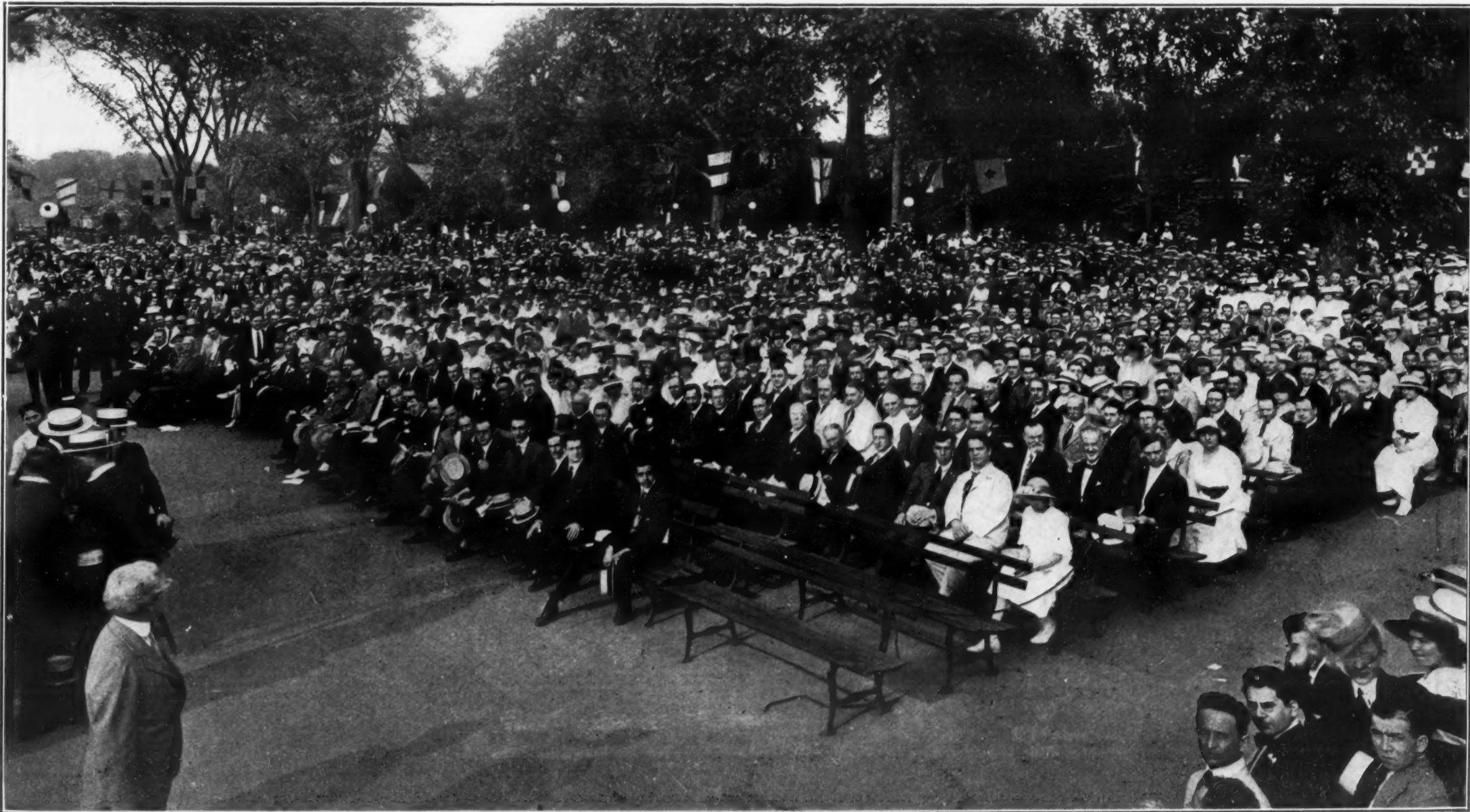
"Community singing must first begin in the heart of the individual who talks it, it must become first an integral part of his own life. There is no city too large and hamlet too small to have its community sing. There are many persons who cannot draw or paint or play the piano, but there is not a soul that cannot sing. Musicians who are hopelessly entangled in the mesh of tradition are inclined to scoff at the idea of a chorus made up of previously untrained voices attempting to sing oratorio. These good people forget that oratorio came out of the people, that it is a natural expression of the people and the reason for its decline from the great place in music it once held is because it has been diverted from its original purpose—it has been made a formal channel for musical skill rather than a great outpouring of the power and strength and beauty which is inherent in the mass-soul."

direction of George Thornton Edwards. In three months it grew from a membership of thirty-two to 422 singers. It has been giving concerts throughout the summer assisted by the Portland Polyphonic Orchestra.

San Diego, Cal., people held their first

Exposition Park, assisted by the Seventh Regiment Band, and July saw a similar gathering in Lincoln Park. The idea has spread spontaneously to all parts of the city under the guidance of local-improvement clubs, school organizations and the aid of the park commissioners. A munic-

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A Typical New York Community Chorus Gathering in Central Park

Photo © E. F. Foley

WINIFRED CHRISTIE

Scotch Pianist



H. T. Parker in the BOSTON TRANSCRIPT, April 28, 1917.

Besides this Brahms was Beethoven, romantic, too, and in a concerto a century old. He could write the concerto that is almost an austere and grandiose symphonic piece for orchestra with pianoforte, like "The Emperor." He could write, as in this concerto in G major for pianoforte, the music of romantic invention, imagination, glamour that hid, yet glorified, the means in the illusion they wrought. Again the touchstone holds; for, as Miss Christie, Dr. Muck and the orchestra played the piece yesterday, it sounded in beauty, strangeness, wonder, transporting power.

This romantic impression and illusion penetrated the more deeply on Friday for Miss Christie's play-

ing of the piano part. Her tone was pellucid, iridescent, crystalline, yet without a trace of metallic glint; her phrases melted edgeless and transparent into the flow of melody that she animated with light and elastic rhythm; her ornament seemed as the flowering of fancy out of the touch that wrought it; her euphonies with the orchestra were as the momentary suffusion of the two voices in a single beauty; not only did she give the music a strange new loveliness, but she so glamourised also into romantic speech the comparatively prosaic voice of the piano. She glorified and transmuted her instrument into a means of song, she enriched out of herself the mood and speech of Beethoven romantic. She wrapped her hearers in the illusion of the music—and pianist.

Miss Christie will be the Soloist with the Boston Symphony Orchestra on the following dates:

Philadelphia, Feb. 11, 1918

Washington, Feb. 12, 1918

Baltimore, Feb. 13, 1918

Brooklyn, Feb. 15, 1918

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MASON & HAMLIN PIANOFORTE

MME POVLA FRIJSH

Danish Soprano



BOSTON HERALD, by Philip Hale.

Mme. Frijsch is a remarkable singer of songs; in certain respects the most remarkable that we have heard for several years.

Saying this, we do not forget Mme. Culp or Miss Gerhardt. Not blessed by nature with so beautiful a voice as that of Mme. Culp, or so resonant and vibrant an organ as that of Miss Gerhardt, Mme. Frijsch surpasses these singers in variety of expression as an interpreter; her repertoire has a wider range. Her genius shines in classic German Lieder; in Italian airs of the 18th century; in the modern songs of France and Russia. Her technique—as, for example, her uncommon control of breath—enables her to interpret without too apparent consideration of mechanism. So great intelligence and imagination, such taste and true dramatic power are seldom to be found in one singer. She sings with brains as well as with voice and heart.

Announced as a "dramatic soprano," she is not a dramatic soprano as the pedagogues classify singers. She is a lyric singer with unusual dramatic ability.

Born in Denmark, she has spent the greater part of her life in Paris, where she has been associated with such artists as Thibaud, Pugno, Casals, Cortot. Not only Paris has applauded her; her art has been recognized in Germany and England.

The voice is rather light, but it is exquisitely pure and fresh; it is flexible; it allows itself to be so colored as to express the most opposite sentiments and emotions. All this was made known even in the first group yesterday. She sang the familiar song of Beethoven so majestically that one did not miss the tonal volume that has been

associated with the proper interpretation. And then she sang with delightful fluency and intimate roguishness an air of Poppea, from Handel's "Agrippina," if we are not mistaken.

The program was pleasingly unconventional. How admirably did the voice express desolation and loneliness in the first section of Grieg's "The Sea Queen," composed nearly fifty years ago, is today ultra-modern in its impressionistic spirit, its vague and enchanting harmonic structure, its aqueous and amorous appeal. Other features of this group were Gabriel Faure's song in which the eternal quiet of the grave was expressed by the singer with awe-inspiring monotony of tone and color; Loeffer's fanciful and beautiful "Faons"; and the fluttering flight of Chausson's "Les Papillons." Even Mme. Frijsch could not give substance to the bombastically empty song of Georges, but she lent distinction to the inherently commonplace melody of Strauss, and imbued the hackneyed song of Brahms with new life. It was a pity that more lovers of Schumann were not present to learn how familiar songs by him should be sung.

There was natural curiosity about the interpretation of "Erlking." We have heard many sing this dramatic scene, from Gabrielle Krauss in Paris of the eighties to the latest importations from Germany. Mme. Frijsch made her effects, not by screaming, not by a torrent of sound, but by cunning contrasts; by a crescendo of the boy's terror, by the sturdy reassurance of the father, by the seductive, yet malicious, whispering of the spectre; by legitimate facial expression. A subtle and emotional disease, a rarely accomplished singer, may she be a frequent visitor!

Orchestral Engagements
already booked for this Season

Friends of Music Concert, New York, Nov. 4

(Mme. Frijsch will sing four new poems by Ernest Bloch with orchestral accompaniment)

Chicago Orchestra, Chicago, Dec. 14 and 15, 1917

Philadelphia Orchestra, Philadelphia, Feb. 22 and 23, 1918

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MASON & HAMLIN PIANOFORTE

THE COMMUNITY CHORUS IDEA



Even the Kiddies Have Fallen in Line for Community Singing. Here is One of Harry Barnhart's "Sings" in Central Park, New York

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the singing in camp for the men who are training at American Lake.

A Michigan Experiment

People of Flint, Mich., called George Oscar Bowen from Yonkers, N. Y., last spring to conduct an interesting experiment in community music. Flint has raised a foundation fund to carry on community-music work for five years on a civic basis. The Board of Education contributes one-half of the fund, and other



Robert Lawrence, Conductor of the Birmingham, Ala., Community Chorus

contributions are made by the Chamber of Commerce, the Manufacturers' Association and organizations of a similar character. Mr. Bowen's work in Flint is to include the development of all musical resources of the city—community chorus, community and civic orchestras, choral music and pageants.

The community-chorus movement has spread across the line into Canada—particularly among those cities that had become interested in the work of Harry

Barnhart at Rochester and New York—with the result that Hamilton, Toronto and Winnipeg have joined the list of cities that have tested the community-chorus idea and found it good.

Indianapolis, Ind., heard 2000 of its citizens sing together for the first time on Sept. 22 and liked the idea so much that the sing was made the first of a series which is being given under Alexander Ernestinoff's direction—out of doors so long as climatic conditions permit and later in the rotunda of the State House.

Spartanburg, S. C., and Newport News and Hampton, Va., are in the list of Southern cities that started community singing this year and are extending it to assist in entertaining the men of the army and navy who are in training near these centers.

Two new choruses, which are doing excellent work this year, have been organized at Chadwick, N. Y., and Poland, N. Y., with about forty members each. Samuel Evans of Utica, who is directing their work, has a very definite plan of organization, which he has put into effect and found practical. In the first meeting Mr. Evans outlines the objects of the chorus. The night of meeting—one best suited to the community activities—is decided upon; also the place of meeting, which is usually in a church or school building. Membership is open to all who are interested or can be made so; the officers are elected from the membership. Financial support is divided into three branches: voluntary contributions, partial proceeds from concerts, if needed, and contributions from honorary members, who do not sing but are interested in the work. Successive meetings are divided into voice training, drill in the rudiments of sight reading, rehearsal of simple part songs, followed by work on more difficult choruses.

With the Older Organizations

Ask any one where the community singing movement originated, and they will answer in Rochester, N. Y., the city that has cradled so many forward-looking movements. While other students of mass psychology were pondering what steps could be taken to fuse into a unity the divergent groups of American life, Harry Barnhart drew together people from all walks of life, and, without fees or voice tests, started them singing together. The results have been told many times. The plan has been tried on other groups—in New York, Buffalo, Syracuse—and always it has been successful. As Rochester was the home of the new experiment in group singing, so it was also the center from which the now famous "Song and Light" Festival emerged to thrill thousands with the sense of a

new beauty. It spread throughout Eastern cities last summer, and promises eventually to embrace the entire country in an ever-widening circle.

is the man who "put Philadelphia on the community-music map." Assisted by Anne McDonough, associate director, and Hedwig Rochow, secretary, of the Phila-

"LET THE NATION SING."

"LET the nation sing and it will become united and victorious," says Albert N. Hoxie of the Philadelphia Community Singing Association. "Of much deeper significance than the mere singing of a few songs is the animating idea back of such a performance, which is the spread of the community feeling, voiced in better understanding, good will and real brotherhood. The singing in its larger significance is extended as a means of stimulating a feeling of solidarity, which should exist in a community between man and man, for when a country becomes one in lifting its voice in song a note is struck for harmony of understanding, mutual good will and similar ideals."

"These are days when we must have at our command songs to fit the need of every occasion, not only to strengthen our spirit but to create a better understanding. A chorus of the multitudes, animated by the proper spirit, will stimulate the activities of an entire community. Such a chorus in every city and hamlet will make defeat in a national crisis well nigh impossible."

Baltimore, Md., has been another city quick to respond to the community chorus suggestion. In fact, its response has been one of the most satisfactory in



Mrs. Mary Griffin Patterson of Mankato, Minn., Head of the Community Music Movement in Southern Minnesota

the country, for while most choruses have had more or less of a precarious financial history the Baltimore city administration was quick to realize the great value of community singing and to give it substantial support, not only in regard to the community singing itself, but also for the formation and support of municipal and park bands. Baltimore has been fortunate in having such a leader as Henrietta Baker Low, who has been tireless in devising and carrying on the plans which have made Baltimore famous as a community music center. Mrs. Low has had the assistance of Charles Deneus, supervisor of music in the Baltimore public schools, and of Frederick R. Huber of the Peabody Institute of Music, who has on many occasions lent his managerial capacities to furthering the community music movement by arranging large massed concerts in Washington Square, Druid Hill, and other large parks.

Ask any Philadelphian who Albert N. Hoxie is, and he will tell you that he

delphia Community Singing Association, Mr. Hoxie has drawn thousands together for the great sings held during the summer in Hunting Park. Under the auspices of the War Emergency Unit of Philadelphia, Mr. Hoxie and the members of the chorus have conducted a series of sings in the League Island Navy Yard which will be continued this winter under the auspices of the Commission on Training Camp Activities.

The community sings which have been such a successful feature in Birmingham all summer, under Robert Lawrence's leadership, are to be continued this winter, the owner of the Bijou Theater having donated the use of that structure for thirty Sunday afternoons for the community chorus concerts. During the winter one concert each month will present a purely classical program, the other programs to be of a more popular nature. Butte, Minneapolis and St. Paul were in the list of cities that successfully maintained a series of community sings last year. The latter cities have been especially successful in developing large choruses of children, which has also been a feature of the community singing at Denver. Lincoln, Neb., has a community singing society made up

[Continued on page 71]

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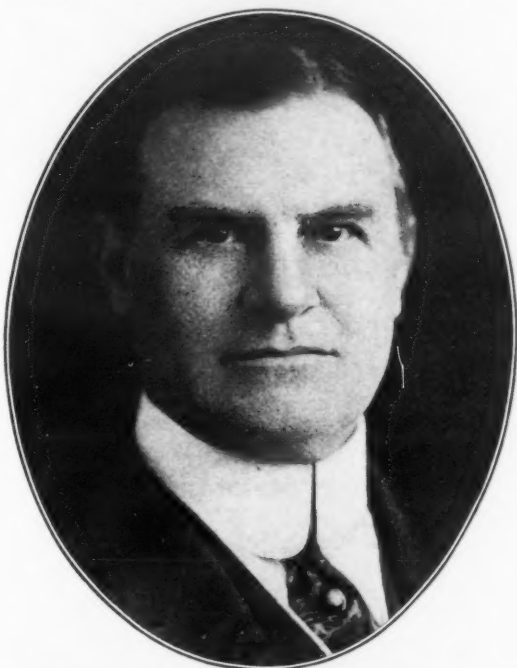
THE COMMUNITY CHORUS IDEA

[Continued from page 67]

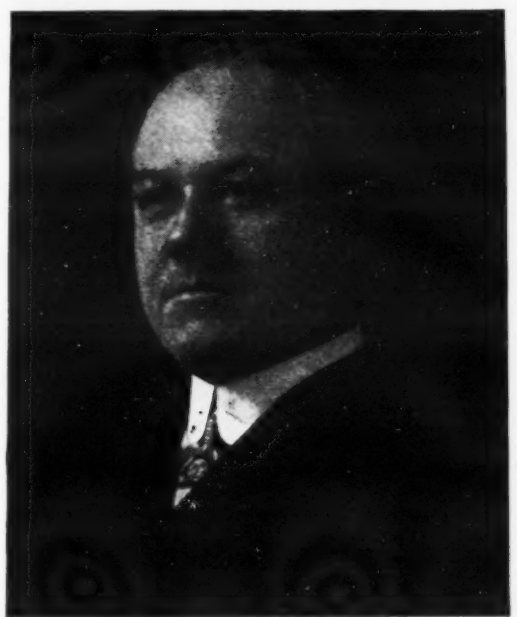
of musicians and business men that will conduct a series of winter concerts. Memphis, Tenn., has organized its community-singing through the social center work in the schools.

The Instructor's Part

The work of the colleges and universities has been extended in the last two or three seasons to embrace this new phase of community life, so that men like Will Earhart of Pittsburgh, Pa., Charles Miller of Lincoln, Neb., and Glenn Woods of Oakland, Cal., have come to be practically responsible for the musical life



Seward A. Simons, President of the Los Angeles Community Music Association of a whole community. Arthur Nevins work for community music at the University of Kansas has meant the beginning of community sings over the whole State. Peter Dykema, in his work at the University of Wisconsin, did a similar mission for Wisconsin, Iowa and Illinois. Holmes Cowper, dean of music at Drake University, has conducted community singing in Des Moines for two years. The community concerts will begin as usual this season about the first



John B. Archer, Conductor Providence Community Chorus

of November, although Dean Cowper is this year giving most of his time to leading the army singing at Camp Dodge. During the summer he conducted a series of sings in the officers' training camp at Fort Des Moines.

In Portland, Ore., the community sings

have been largely carried on by the different music clubs of the city. Tulsa, Okla., has had community singing for two years, both winter and summer. Tulsa's efforts have been largely turned toward linking up the community chorus movement with the municipal organ recitals. Tulsa is, by the way, the only city in a very new State to have a municipal organ installed in a municipal hall and paid for. Much of the fine work which has been done in a musical way in Tulsa has been due to the untiring efforts of Ora Lightner Frost, who has been one of the leaders of a group that has worked unceasingly to promote musical appreciation in the Southwest.

The Mankato, Minn., Community Chorus held its first sing in August, 1916, under the leadership of Mrs. H. A. Patterson. The Rheinberger cantata, "Christoforus" was sung by the chorus last spring, under Mrs. Patterson's leadership, and this fall the delegates to the Federated Clubs' convention, held in Mankato, were privileged to hear a fine demonstration of community chorus singing by Mrs. Patterson's forces.

The Brooklyn Community Chorus, which has had a highly successful summer, has already begun its winter activities, and is planning a series of concerts, at which eminent artists will appear.

And this development has come in three years. It has brought communities together in a bond of fellowship and understanding not before known. It has produced men who can go this year into the training camps of the nation and help to lighten through song the hard duties of army and navy life. It has



Anne McDonough, Assistant Director of the Philadelphia Community Singing Association

brought a new sense of beauty and freedom into the lives of millions.

It is idle to speculate upon what the development of the next few years will be. Certain it is that they will be greater and more far-reaching than any one in the movement now dreams. Without doubt, one of the immediate results will be the presentation in cities all over the



Henrietta Baker Low, Head of the Community Music Movement in Baltimore

country of such great spectacles of beauty as that presented in the "Song and Light" festivals held this year in Syracuse, in Buffalo, and in New York. After light has been added to community music the drama and the dance will follow, in a world-wide movement that will bring countless phases of the great new art toward which we are moving, slowly but certainly.

dishes and cooks her own meals; but she's Irish, 'Mickey' is, and she could teach those cattle to eat sand!"

RAY YARNELL.

SCHUMANN-HEINK VISITS SOLDIER SON AT CAMP FUNSTON, KANSAS

CAMP FUNSTON, KANSAS, Oct. 5.—"Isn't he splendid in his new uniform? He is my last boy to put on a uniform and I'm so proud of him! Now every one of my children is fighting for his country, and I'm the proudest mother in the world!"

Poised on the edge of a chair, her eyes sparkling with pride, Mme. Schumann-Heink looked affectionately at her son, Ferdinand C. Schumann, private in the headquarter's company, 340th field artillery, as he stood at attention in the presence of his commanding officers. Schumann, an Arizona ranchman, came here on Sept. 20, in charge of the Yuma county, Arizona, quota.

"I am going to sing for the boys—Ferdie and all his friends—because that is going to be my regiment and they are going to call me 'mamma!' Won't my boys in California be jealous! You know I have a regiment in California of foot soldiers—no, what do you call them? Infantry. That's it, infantry! And now I have artillery. Two whole regiments in my family! And when they get their flag I'm going to come out and present it to them and sing the 'Star-Spangled Banner.'"

This was too much. Madame was in the center of the floor and then the verses of Francis Scott Key floated through the room while everyone present stood at attention. Mme. Schumann-Heink is at Camp Funston to see her boy and she is going to remain here until Monday and, what is more, she is going to sing for the boys and sing just as much and as long as they want her to.

A Cake for Private Schumann

Up in Fargo, N. D., an audience count-

ed on listening to Schumann-Heink sing on Monday night. But when she learned she was going to pass near Camp Funston, she immediately canceled the engagement and Thursday afternoon stepped off the train at Camp Funston right into the arms of her son. She left Chicago Wednesday night bearing a homemade cake with her. Baggage or expressmen were not to be trusted with it, for it was for Ferdinand Schumann, private.

All of Schumann-Heink's relatives are now wearing uniforms of one country or another. Ferdinand is here, George Washington Schumann is in the navy and is stationed at Goat Island; Henry Heink is in the naval reserve at Santiago; Walter Schumann is in the coast artillery at Paterson, N. J.; August Heink, when last heard from, was in command of the U-52, a German submarine; Hubert C. Guy, a son-in-law, is in the aviation section in California; another son-in-law is a physician in the German army; a brother also is a physician in the German army, and her father was a major in the Austrian cavalry.

"You see my family—they are all soldiers. They love their country and they back up their love and fight for it!" And the singer shook her fist at the blank wall as she felt of her muscles and threw back her shoulders and tapped her chest.

"I don't think they should have taken Ferdie, though. They might shoot me for saying it, but my boy is a ranchman and he raises cattle. And little 'Mickey' is down there all by herself, with her mother on the ranch. My, but Mickey (Schumann's wife) is a fine girl! She will take care of the cattle. Just think, my 'Mickey' was a New York society girl and now she is down on the Arizona desert in a little house and she washes her own

ORCHESTRAS AND ARTISTS TO VISIT QUEBEC SOON

New York Symphony, Alda, Rothier and Others to Appear in Gauvin Series—Creatore Booked

QUEBEC, Oct. 10.—The musical season opened on Sept. 24, with a week of grand opera by the San Carlo company, under the local management of J. A. Gauvin. Last season's success was repeated and the Auditorium was filled at nearly all performances. The following repertoire was given: "Gloconda," "Rigoletto," "Martha," "Carmen," "Aida," "Traviata," "Cavalleria" and "Pagliacci" and "Trovatore." Elizabeth Amsden, formerly with the Boston and Montreal opera companies, was the guest artist during the week and again proved a great favorite. Fortune Gallo has greatly improved his company in all respects.

Several other important musical events have already been announced by J. A. Gauvin. The first is a recital by Leon Rothier of the Metropolitan Opera House, to be given at the Auditorium Theater on Oct. 26.

Later in the season: Isadora Duncan and Symphony Orchestra, the Creatore Grand Opera Company, the New York Symphony Orchestra, Walter Damrosch, conductor; Paul Dufault, Frances Alda and several other recitals, besides two concerts by the Quebec Symphony Society. A new Chamber Music Society is also being formed here.

Alexis Ribet's Will Leaves \$35,000 for Civic Concerts in New Orleans

NEW ORLEANS, Oct. 12.—Alexis Ribet, who died recently in this city, left a bequest of \$35,000, of which the interest is to be devoted for all time to the support of a public band to be composed of musicians "comparable with those who play in symphony orchestras in New Orleans and Minneapolis, whose duty it shall be to give concerts at least twice a week in City Park." John F. Popp has given \$7,500 for the erection of a concrete bandstand for the use of the Ribet band.

Elizabeth Rothwell's Recital Postponed

Owing the serious illness, the Aeolian Hall recital of Elizabeth Rothwell, the soprano, scheduled for the afternoon of Oct. 22, has been canceled. It is announced by her manager, Charles L. Wagner, that it will be given later in the season.



ALICE SOVEREIGN

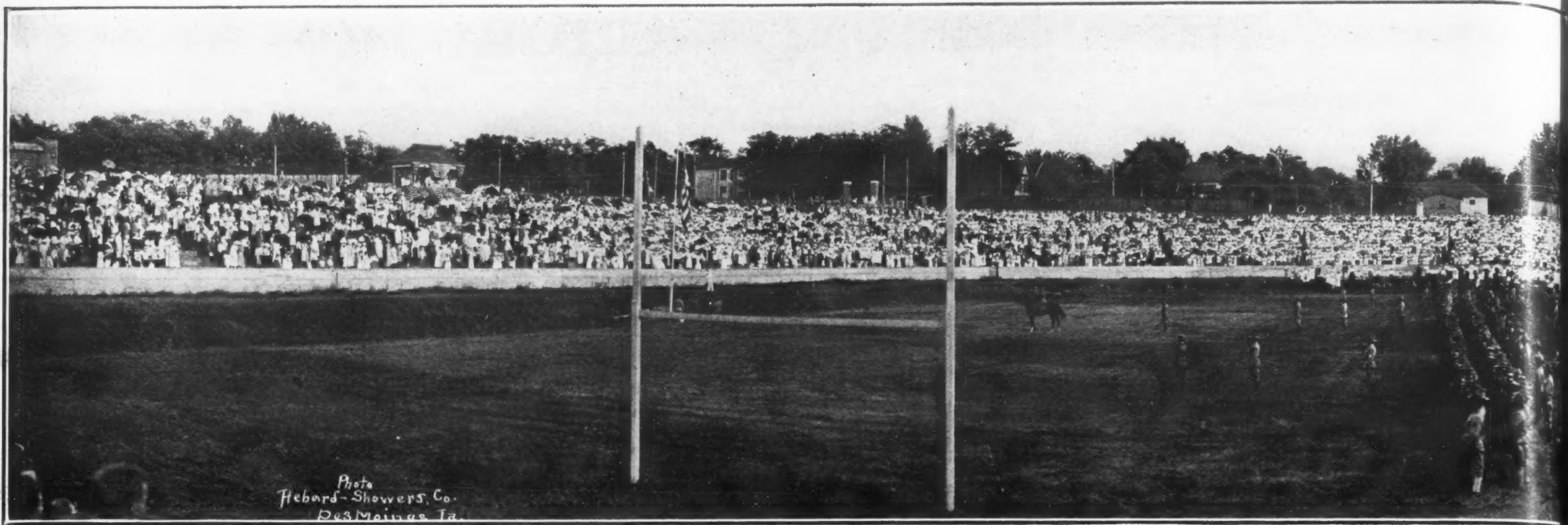
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Community Music in the Army and Navy

How Mass Singing Is Being Utilized to "Make the Good Fighter a Better Fighter"—America First in the Work of Standardizing Music of the Army and Navy—Something About the Men Who Make Up the Advance Guard of Song Leaders in the Training Camps—Song Is the "Common Denominator" for That Mixture of All Races, Creeds and Beliefs Which Makes Up Our New National Army

A NEW field of service for those who have been pioneers in the recent movement for community music has developed this year in the training camps, where hundreds of thousands of young Americans are this year learning the unfamiliar duties of the soldier or sailor. At the cantonments and in the great naval training stations these great masses of men, drawn away from home to strange surroundings and strange occupations, are trying to adjust themselves to new conditions, to fuse themselves into the great enterprise that is to bring the whole world into a better conception of human freedom.

Believing that music is one of the most potent forces in producing the right spirit in these men—to cheer the raw recruit and rouse the spirit of the fighting patriot—leaders of community music all over the country have joined with army officers, and with the men and women who are alive to the significant new note of social progress which has followed the community-music movement, in promoting mass singing in the army and navy camps.

The value of mass singing has long been recognized in the armed forces of all nations. But it has been a force of hap-

azard growth and wholly self-directed. If there chanced to be a man in camp with a good voice who could lead singing, the men sang. One man knew a snatch of one song; someone else knew the chorus of another. The regimental bands, in their turn, rarely had the music of the songs with which the men were familiar. Now, however, there has entered a new influence to help the men to a better self-expression through the medium of song—and it is America that leads in the undertaking.

How the Work Began

Last spring, when Lee F. Hanmer was placed in charge of the recreational work in the training camps of the army—through his position as a member of the War Department Commission on Training Camp Activities—he decided to place song leaders in the camps. The Commission fell in line at once with his suggestion.

"We realized that singing was one of the most effective things that could be arranged, not only to entertain and make camp life endurable, but to make better and more efficient soldiers," said Mr. Hanmer. "We knew that if the men could sing the same songs when they came together from the different training camps there would be a much better fighting machine over in Europe. This is no play war, it is going to be a long, hard, cruel war, and if our soldiers sing

together they are going to fight better together.

"The first difficulty was to find leaders—men who were used to fraternizing, men alive with the spirit of good fellowship; men who could sing and who knew how to get other folks singing; we had to ask these men to come out from positions of responsibility and comfort to face camp life, to work without any accessories for the very modest salary which the War Department allowed. But we got them, we are getting them all the time, men who are willing to give up every other consideration for the sake of serving their country in the way in which they can be most useful at this time."

Some of the Pioneers

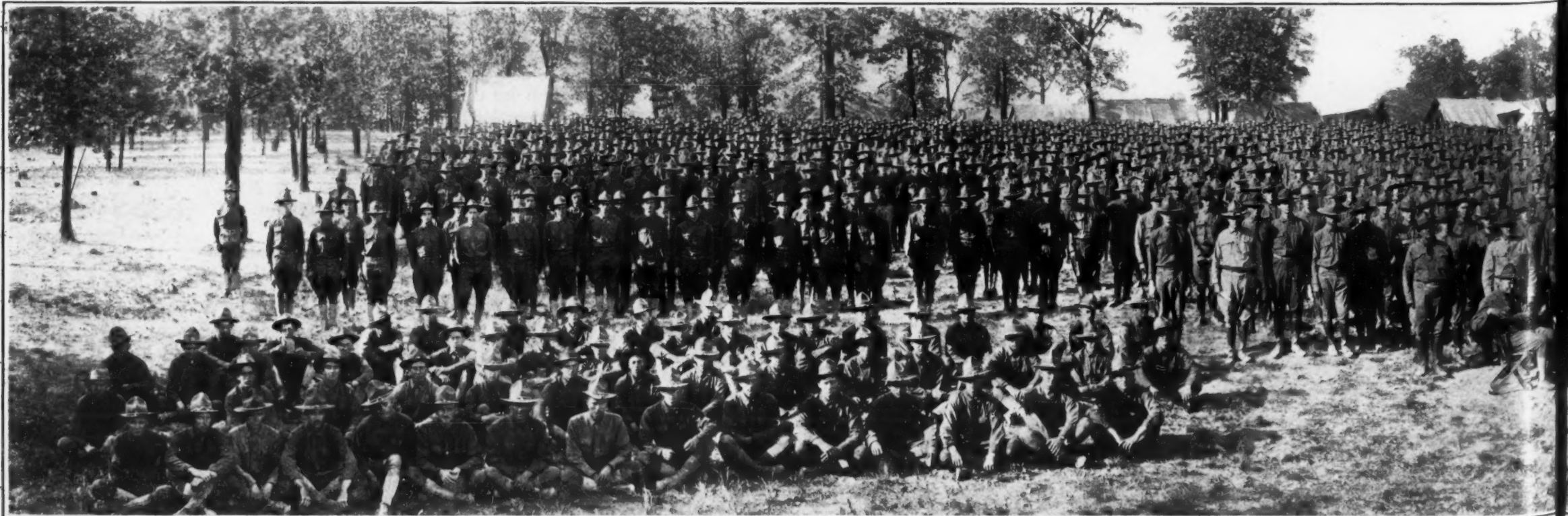
After securing leaders came the question of fitting their work in on the overcrowded camp programs and getting the material with which to work. Geoffrey O'Hara, Kenneth S. Clark and Robert Lloyd were the pioneers in the training camps. Harry Barnhart, leader of the New York Community Chorus, took the community chorus idea into the camps when he conducted the great "Song and Light" festivals in the Syracuse mobilization camp, at Buffalo and in New York, when thousands of soldiers and thousands of civilians joined in great festivals of song. Mr. Barnhart also inaugurated, under the auspices of the Chicago Civic Music Association, the work in the

Great Lakes Naval Training Station, which has been carried on so successfully by Herbert Gould. This fall Mr. Barnhart, assisted by the New York Community Chorus, has undertaken the task of training in song the 45,000 men of Major General J. Franklin Bell's command at Camp Upton, Yaphank, Long Island.

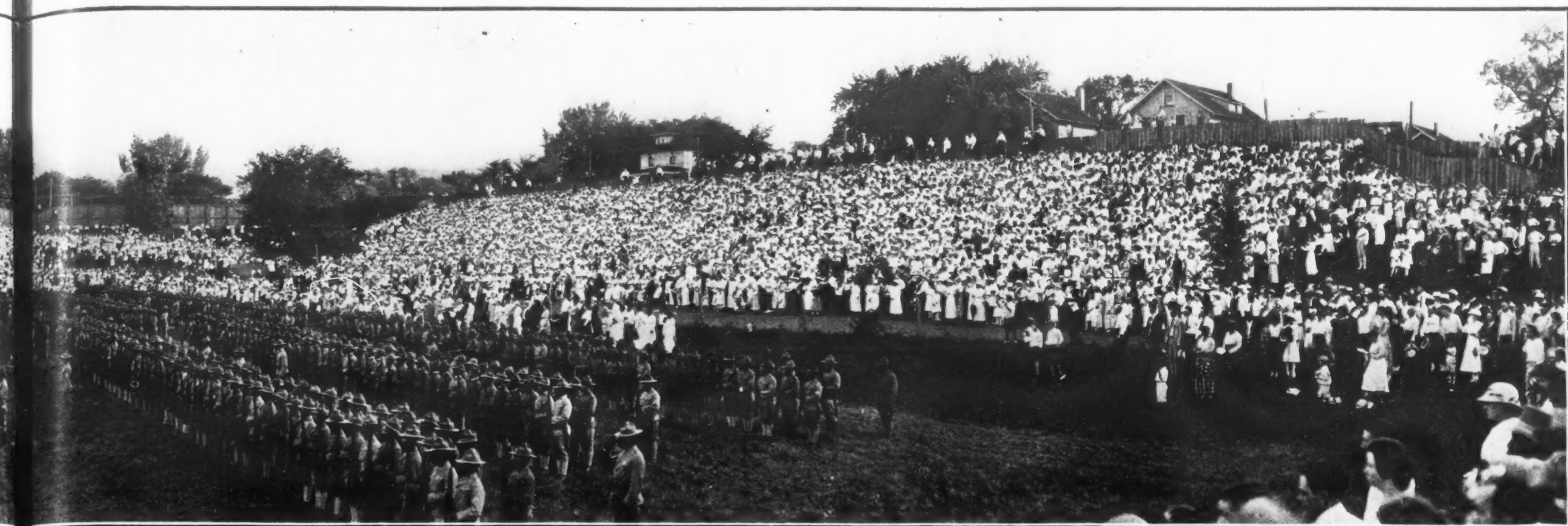
The organization of the National Committee on Army and Navy Camp Music, to co-operate with the War and Navy Commissions, took place this fall, about the time when Mr. Hanmer's activities were extended to the Navy Commission on Training Camp Activities. The National Committee's members include W. Kirkpatrick Brice, John Alden Carpenter, Mrs. George Barrell, Mr. Hanmer and M. Morgenthau, Jr. This supplemental force is assisting in discovering additional song leaders; in compiling and issuing the new Army and Navy song book; in standardizing the music of regimental bands and in linking up the work of community choruses with that which is being done in the training camps.

Developing the Movement

Men of the highest standing in the musical profession have come forward, and are still coming forward to volunteer as song leaders. These men are leaving comfortable surroundings, lucrative and congenial work to answer the call of service. They have to "get their work over"



The Second Arkansas Infantry, 2000 Men, Assembled for Singing, Under Direction of



Training Regiment, at Drake Stadium, as Holmes Cooper Conducts a Remarkable Community "Sing"

in the face of conditions which are appalling to the average leader of a choral society; they are working without tools, without a definite time schedule, without any of the usual conveniences of the song leader—yet they are doing it and achieving success.

Kenneth S. Clark, formerly of MUSICAL AMERICA's editorial staff, who did such successful work at the Allentown, Pa., Ambulance Training Corps Camp during the summer, has been transferred to the Washington district and is now in charge of singing at the Officers' Training Camp at Fort Myer, at the Washington Barracks and at Camp Meade. John Archer, leader of the Providence, R. I., and Pittsfield and North Adams, Mass., community choruses, has taken charge of the singing at Camp Custer, Battle Creek, Mich.; Arthur Nevin, the American composer and well-known leader of community singing, will go to Camp Grant, Rockford, Ill., where he will lead the men at that training center and also conduct the Rockford Community Chorus. Geoffrey O'Hara will continue this winter the fine work which he has been doing at Fort Oglethorpe, Ga. Robert Lloyd, who has had such a successful summer in training the men of the Officers' Training Camp at Fort Niagara, N. Y., is to be transferred to Camp Merritt, the new embarkation camp, at Tenafly, N. J., where he will in addition to his singing work, give instruction in voice to the officers in charge of embarking troops, as this work of Mr. Lloyd's has been found to be one of great value. At the present time Mr. Lloyd is at Plattsburg, giving a special course to the young officers in training there, on how to use their voices to the best advantage in giving commands.

Other well-known musicians who have taken charge of work in the different camps are H. W. B. Barnes of San Antonio, who is in charge at Camp Travis, Fort Sam Houston, Tex.; Festyn Davies, at Camp Lewis, American Lake, Wash.; Holmes Cowper, Dean of Music at Drake

University, who is now song leader for Camp Dodge, Des Moines, Ia.; Vernon Stiles, Camp Devens, Ayer, Mass.; Howard Kimsey, Camp Pike, Little Rock, Ark.; A. D. Zanzig, Camp Sherman, Chillicothe, Ohio; David Griffin, Camp Jackson, Columbia, S. C.; Warren Kimsey, Camp Gordon, Atlanta, Ga.; Sam S. Losh, Camp Bowie, Fort Worth, Tex.; George Mitchell, Brooklyn Navy Yard, New York; Orphee Langevin, Pelham Bay Park, Pelham Bay, N. Y.; Herbert Gould is to continue the work this winter in the Great Lakes Naval Training Station and Albert Hoxie will go on with the singing activities at the Philadelphia Naval Training Station in which he made such a signal success during the summer.

Will "Keep Step in Song"

As the work in the camps has developed, the song leaders have extended their activities to the adjacent cities, with the result that many new community choruses are springing up this fall and will "keep step in song" with the men who are going out this year to face sterner music.

Among the interesting developments of camp music is the bearing which it has on the ever-present Americanization problem.

"In a recent sing I held with one company," writes Kenneth Clark, "about 50 per cent were Italians. Yet there were very few stragglers in song. The foreign-born men who have not yet learned the language join in quite as readily as our own people." So it would seem that the song leader is to be a very present help to the harassed army officers who find themselves faced with hundreds of men to whom the familiar "squads right!" might as well be so much Hindustan or Sanskrit.

Interesting "Side Lights"

Warren Kimsey, at Camp Gordon, Atlanta, Ga., calls his officers together once a week to teach them the secrets of song leading, and they in turn lead the regi-

mental and company singing for the men of their commands. Robert Lloyd at Fort Niagara has been giving special instruction in voice production to the would-be officers at that camp. As army records show that nearly 50 per cent of the men who failed to gain commissions in the Officers' Training camps this summer failed because they could not give commands distinctly; this phase of work promises to be one of the important tasks before the army and navy song leaders.

The whole big undertaking of army singing is as yet too new for anyone to promulgate theories or erect philosophies around it. The initial work has had to be done hurriedly; men who were accus-

tomed to leading dozens or hundreds have been thrust into conducting thousands; they are not carrying out a careful program of voice cultivation—the immediate needs are too great. "Sammie" and "Jack Tar" have to be given something that will cheer and inspire them, something that will put heart in them to face the vicissitudes of the fighting man's life. Yet, who knows? It may be given to the song leaders in camp this year to give music in American life its greatest impetus. Their task, as Kipling would say, is "the makin' of a bloomin' soul,"—and the soul of a nation has always found its highest expression in song.

MAY STANLEY.

POUGHKEEPSIE HITS RAGTIME

School Children to Learn Difference Between Good and Bad Music

POUGHKEEPSIE, N. Y., Oct. 12.—A movement has been launched in this city for training school children to differentiate between good music and bad. Edith Louise Hubbard is responsible for the inauguration of the scheme in Poughkeepsie and her ideas are to be put immediately into force by Harry S. Bock, recently appointed as supervisor of music.

Miss Hubbard believes that if children are consistently given good, tuneless music to listen to they will soon cease to care for ragtime.

Local musicians have volunteered their services for concerts and it is planned to engage prominent soloists from other places.

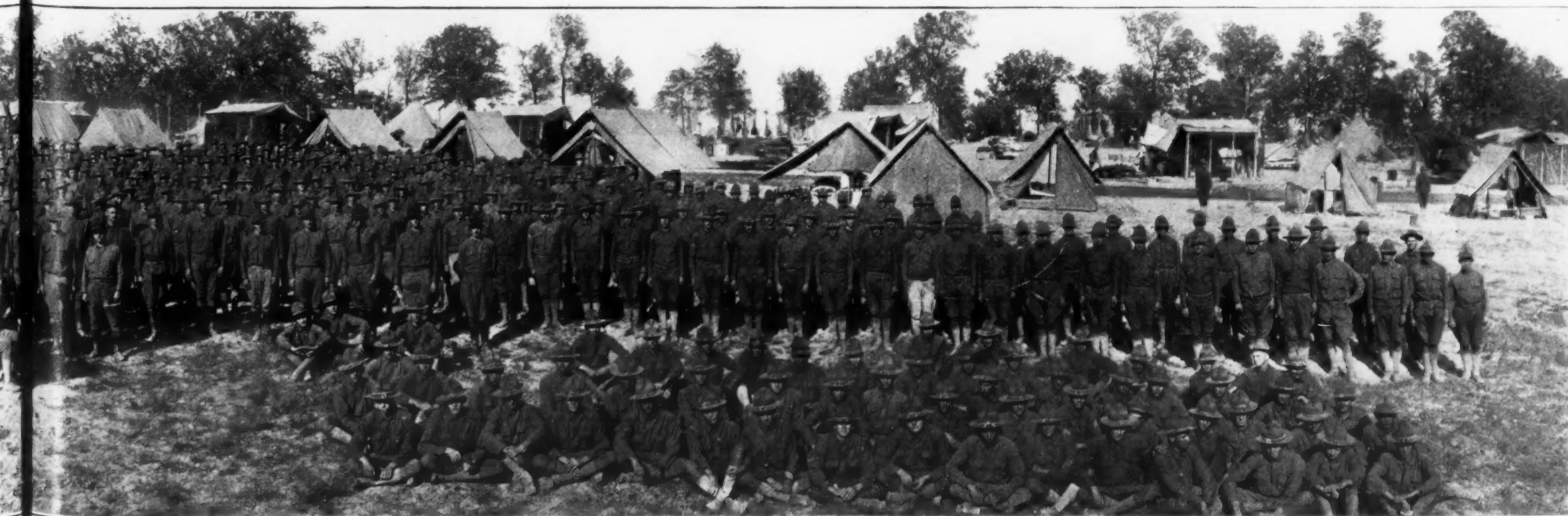
Strand Orchestra Produces New Work by William Lowitz

An interesting feature of the Strand Theater Symphony Orchestra's program last week was William Lowitz' "Rustic Suite," the first unpublished work

of an American composer to be played by the orchestra. The suite, which was conducted by the composer, is in three parts, but only the last two were given. The management of the New York theater has invited American composers of symphonic works to send their compositions to Conductor Adriano Ariani, as it is his intention to embody one new number of this kind on the program every week.

Bayreuth Becomes Military Center—Siegfried Raising Potatoes

Bayreuth has been transformed into a military center. The garrison has recently increased and now, instead of musical pilgrims, soldiers in grey field uniforms swarm the streets. Vegetables are being raised wherever they will grow and even the sacred grounds of Wahnfried have been plowed up and planted with potatoes by Siegfried Wagner. Frau Cosima who, in spite of her eighty years, is still active, can be seen every day walking with Siegfried or her daughter Eva, overseeing the garden. She is also a constant visitor at the new palace hospital, according to cable dispatches.



Howard Wade Kimsey, at Fort Logan H. Roots, Little Rock, Ark., Sept. 26, 1917

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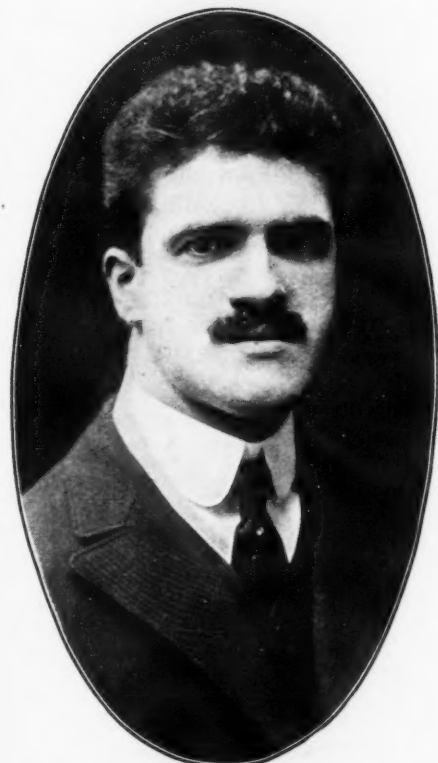
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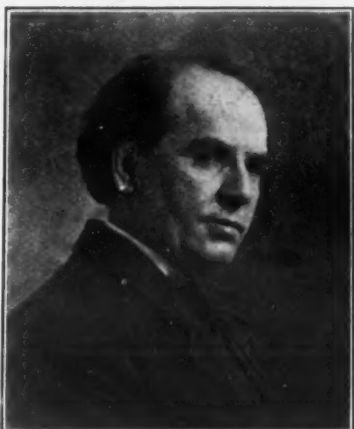
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NEIRA RIEGGER



American
Soprano

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RECITALS AND
ORATORIOS

Boston Herald: "Neira Riegger sang superbly at her recital, taking every one by storm; the combination of a beautiful voice, temperament and artistic finish, which she displayed, is rare indeed in one of her years."

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Boston Transcript: "A pleasing voice, clear and sweet."

N. Y. Globe: "She has a sweet, flawless flow of tones and a personality as charming as her voice is perfect."

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Photo by Garo

Arthur Hackett

WHAT impresses me—his personal manager—most, is the UNANIMITY with which the country's great critics have AT ONCE recognized the transcendent art of ARTHUR HACKETT.

the first time Mr. Philip Hale, of the Boston Herald, heard him, he wrote that his voice was pure, warm, sympathetic and virile—adding that for IMPORTANT CONCERTS IN BOSTON it would not be necessary to import a tenor.

the first time Mr. H. T. Parker, of the Boston Transcript, heard him, he said that richness and ardor, intelligence and skill graced and controlled his voice, calling him A DISCOVERY IN TENORS.

the first time Mr. Max Smith, of the New York American, heard him, he said that Mr. Hackett sang flawlessly, and that Boston might WELL BE PROUD OF HIM;

and the first time Mr. Henry T. Finck, of the New York Evening Post, heard him (at a performance of Liszt "Faust" symphony at Carnegie Hall, New York), he wrote that Arthur Hackett sang with the spontaneity of CARUSO AT HIS BEST and that LISZT would have WEPT FOR JOY could he have heard him!

That's why ARTHUR HACKETT'S engagements this season—virtually his FIRST SEASON before the American public as a national musical figure—comprise THE WORCESTER FESTIVAL—THE ELGAR CHOIR, HAMILTON, CANADA—TOUR WITH GERALDINE FARRAR—ORPHEUS CLUB, CINCINNATI—BOSTON SYMPHONY ORCHESTRA—ST. LOUIS SYMPHONY ORCHESTRA—ELLIS COURSE—ST. MARY'S SCHOOL, RALEIGH, N. C.—WOMEN'S CHORAL CLUB, HOUSTON—LAWRENCEVILLE SCHOOL, N. J.—PEABODY CONSERVATORY, BALTIMORE, AND WESLEYAN COLLEGE, MACON, GA.

Thirty-two years old—with an enviable celebrity already won—he is in the early ripening years of his career.

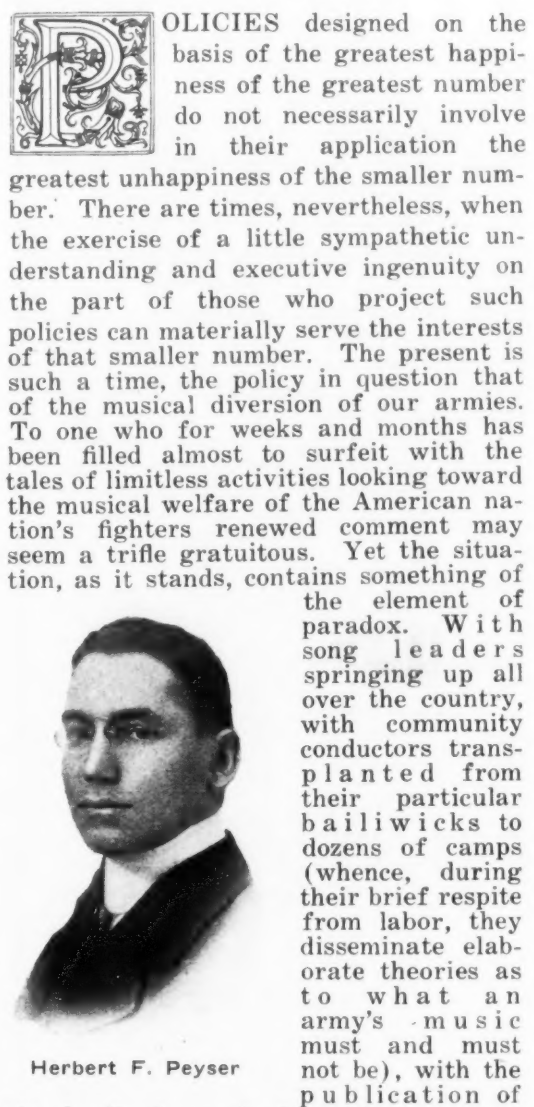
W. R. MacDonald

President

W. R. MACDONALD, Inc.
MANAGERS OF ARTISTS
1451 Broadway New York City

What About Our Soldiers Who Crave for Genuine, Serious Music?

By HERBERT F. PEYSER



Herbert F. Peyser

POLICIES designed on the basis of the greatest happiness of the greatest number do not necessarily involve in their application the greatest unhappiness of the smaller number. There are times, nevertheless, when the exercise of a little sympathetic understanding and executive ingenuity on the part of those who project such policies can materially serve the interests of that smaller number. The present is such a time, the policy in question that of the musical diversion of our armies. To one who for weeks and months has been filled almost to surfeit with the tales of limitless activities looking toward the musical welfare of the American nation's fighters renewed comment may seem a trifle gratuitous. Yet the situation, as it stands, contains something of the element of paradox. With song leaders springing up all over the country, with community conductors transplanted from their particular bailiwicks to dozens of camps (whence, during their brief respite from labor, they disseminate elaborate theories as to what an army's music must and must not be), with the publication of

standardized song books, with divers and sundry artists appearing now and then before the assembled troopers in light songs and ballads—with all this and more of the sort, what systematic provision does one find on behalf of those incapable of obtaining satisfaction from the insubstantial pleasures of the musically unlettered? What specific arrangements to gratify those more sensitive of spirit, more exigent of taste, more addicted to communing with music under their ordinary conditions of existence, in their new and inexorable circumstances? Can they so much easier than their more numerous fellows endure deprivation in matters of the Spirit? Must the principle of individuality—sufficiently disregarded, heaven knows!—be subverted even to this extent?

It is the habit of those who so meticulously charge themselves with the musical enjoyment of our soldiers to despise most emphatically anyone who presumes to register a plea, however slight, for a wider cult of great music in military circles. I have no wish whatsoever to offend a single one of these excellent persons. I have not the remotest intention of urging the substitution of Bach, Beethoven or Brahms for any of those blessed ditties which soldiers bellow to high heaven on the march, about the camp fire, in the trench or wherever else under the sun they may be. I abominate the idea of anything resembling educational coercion as heartily as the most impulsive and fire-eating cheer-leader or community *kapellmeister*. I believe in as much sentimental balladry, as much music-hall or street-corner musical levity, as much light-hearted extemporization, as much community singing—in short, as much musical excitation or nonsense or vulgarity as the most depraved or unsophisticated musical sense can possibly stomach. Furthermore, I think it beyond all bounds of dispute that the preponderance of individuals devoted to entertainment and emotional relaxation of this order is something like ninety per cent.

And yet, when all has been recorded on this score, does it seem altogether compatible with a spirit of fairness to withhold from the remaining ten per cent—whose sacrifices are in no respect less—practically all that is, to them, vastly more than recreation and enjoyment in the casual, pedestrian sense? Is not the renunciation tacitly demanded of these in the last analysis arbitrary and inconsistent? As solicitude is exercised in one case should it not be in another? Precious little thought

seems to have been expended on this phase of the question since our war preparations got under way. Artists who have begun making the rounds of camps seem occupied mainly in avoiding what might in any way be construed as musically substantial. Tempering their offerings to the assumed ignorance or lack of appreciation, they have lost their perspective to the point of effectually convincing themselves that any music of any degree of solidity must in the very nature of things be shunned like the plague. Those who think otherwise can consult with profit to themselves more than one camp program, where the limit of audacity is usually marked by the "Pagliacci" prologue or the "Land of the Sky-blue Water."

I believe that the failure to consider seriously the musical sensibilities of the minority arises principally from the artistically Boetian conditions in the high governmental places. Certainly it looks as if such improvement as may come will have to proceed out of more or less private sources. That the official musical administrators of the army will magnanimously agitate themselves in the interests of a pathetic few does not appear from any move of their own so far. Not nurtured at the fountain heads of music themselves, they seem, in fact, to be trying aggressively to make capital of ignorance.

MODERN ACCOMPANIMENTS AND THE FOLK SONG

By A. WALTER KRAMER

NOTHING in present-day music has a greater interest than the artistic presentation of folk songs. There has been something of a renaissance of the songs of the people, those melodies which have been brought into the world by a group, not by an individual.

In recent years our concert singers have taken these songs into their repertoires, and now present them regularly on their programs. This has given contemporary composers an impetus to set themselves the task of writing artistic accompaniments to them. Much has been done. But there is to-day a wide divergence of opinion as to what this accompaniment should be. Some contend that the simple character of a folk-song demands an accompaniment that must be its artistic complement in simplicity. But so they confuse simplicity of harmony with simplicity of line. To me the latter is the one requirement. Can we expect composers of our day to write "strum-strum" accompaniments made up of chords of the tonic dominant and subdominant, when their musical speech is not that? That was good enough in its day, but I feel that the composer of to-day must do more. He must utilize in writing a folk song accompaniment his harmonic vocabulary, his polyphonic weave; in short, his compositional technique.

He is composing an accompaniment. That must be remembered. A "strum-strum" accompaniment, made of the chordal texture which I have mentioned above, need not be written down; an accompanist can improvise that kind of thing; and so when the subject of accompaniments comes up I always like to think of the exquisite setting by the French modern, E. Vuillermoz of the *chanson populaire* "Jardin d'Amour"; then of the beautiful book of one hundred folk song accompaniments of all nations by Granville Bantock of the Scotch folk song settings of Fritz Kreisler, of H. T. Burleigh's negro spirituals, of Howard Brockway's "Lonesome Tunes," of William Arms Fisher's Irish folk-song collection. These are some of the folk-song settings by composers of the twentieth century that are vital, that interpret the spirit of the melody in terms of our own consciousness. Only thus, I contend, is a composer justifying his labor in this field, only thus is he really contributing something. Every one of the above composers is modern in his treatment from a harmonic standpoint; every one of them is a creative artist in his work.

There is the charge that such accompaniments are not in the spirit of the

Their statements so abound with ill-concealed satisfaction over the preference of the huge majority of fighting men for compositions admittedly of the lowest order and over the incompetence of the trained musician to handle a body of singing soldiers, that one is ready almost to believe the greater number of camp song leaders recruited from among the pre-eminent musical ignoramuses of the country. It suggests, almost, a covert campaign against great music. This tone of disparagement and contempt bodes no good, under existing conditions, for that small number who cannot extract from the musical revels of their comrades in arms the illimitably deeper, more intimate and personal joy they derive from that music, hearing which is a rite rather than a transitory pleasure.

Concerning the stock argument put forward in behalf of trivial music, one need not dilate at length. It is to the effect that men engaged in the gruelling toil of training or in the monstrous traffic of the battlefield are more likely to seek emotional alleviation in the rude and nonsensical song than in a symphony. The fairly self-evident fact in nowise alters the truth that in the process of a longer or shorter period that relative handful to whom music—great music—has ever been an almost quotidian

habit and necessity will crave it as urgently, as passionately as the others their lowlier joys. What poor recompense does a rollicking march or a lachrymose song offer, in the long run, to the one in whom the music of the masters has become an integral fiber of his being! And what insensibility to the truths of the spirit to believe that, in the awful intensification of emotional experience which war and the preparations therefor represent, nourishment so vital can be withheld with impunity!

If the struggle last long enough these facts will become clear, even as they did in Europe. But why, in the name of such musical souls as have been summoned into service, must the issue be delayed, or relegated haphazardly to willing but scattered hands and unsystematic, decentralized methods? Why should it not behoove our greatest symphonic orchestras to play Mozart, Beethoven, Wagner, Brahms, Tchaikowsky, Liszt, Schubert periodically to those in the training camps eager to hear? Why should not our singers, our pianists, our violinists—yes, and our chamber music organizations, duplicate in such places the finest programs of their metropolitan concerts? There would be no compulsion laid upon those terrified by the thought, of "heavy" music to subject themselves to it. But consider the immeasurable boon such an enterprise would represent to those otherwise ruthlessly cut off from such pure wellsprings of delight! For the sake of the richly deserving few cannot this thing be brought to pass? The patriotism of such service is no less fair and becoming than that which motivates the more ostentatious accomplishments of the army chorus leader.

"tonic-and-dominant" one (like the modern one) came years after the song itself. For in the beginning the song was unharmonized. So that an accompaniment written nine hundred years after a folk song's birth is not "out of the spirit" of the song and one written eight hundred years "in the spirit"; rather the only difference between them is that the one written nine hundred years after is conceived from the viewpoint of a man who lived 100 years later. It is quite analogous to the development of the art song. In 1850 we wrote simple accompaniments in eighth notes to our art songs, the voice singing a plain melody. Do we do that to-day?

We can accept the old manner in neither folk nor art song; for the folk song in the recital program is, in the final analysis, an artistic treatment of an indigenous melody.

CHRISTINE MILLER INVADES WESTERN CANADA CITIES

Contralto Delights Soldiers in
Edmonton Hospitals — Sings
for High Officials

CHRISTINE MILLER, contralto, recently returned from a tour of the Western Canadian provinces which was one of the most successful ever undertaken by the singer. In Winnipeg, where the first concert was given, the audience was one of the largest ever assembled, although the city is visited annually by the foremost operatic and concert artists. In Regina, Miss Miller sang before the Lieutenant-Governor of the Province of Saskatchewan and the Vice-Regal party. Regina being the capital city and the headquarters of the Royal North-Western Mounted Police, the audience was a distinguished one and enthusiastic in its applause.

Calgary, at the foot of the Rockies, was the next stop and here Miss Miller was given an informal reception, all the musicians of the town calling to express their appreciation of her work.

At Edmonton, Alberta, Miss Miller visited the Strathcona Military Hospital and the Convalescent Hospital where the patients were all wounded Canadians who had seen service in France. In both places she sang, embodying in her program "Annie Laurie" and "The Marseillaise," during the singing of the latter of which, such of the soldiers as could do so, stood at attention. In the evening Miss Miller sang at the Auditorium, making an especial success with the aria from Tchaikowsky's "Jeanne d'Arc" and Thurlow Lieurance's "Indian Serenade." Miss Miller appeared under the management of Kenneth A. Ross in this territory.

Only the fact that she was already booked for a concert in Billings, Mont.,



Christine Miller, Contralto, and Kenneth A. Ross, Local Manager, at Edmonton, Calgary

kept Miss Miller from extending her tour further in Canada, but negotiations are already in progress for another series of concerts in the vicinity, later in the season.

WALTER ANDERSON PRESENTS:



WILLIAM TUCKER

Bass-Baritone

"I want to tell you how excellently you sang on Saturday night, and how much your work was appreciated by everyone in the audience.

You have certainly made many new friends."

(Signed) Frank Damrosch.



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MABEL ADDISON

CONTRALTO

CONCERT — ORATORIO — RECITAL and FESTIVAL

Soloist: Newark Festival, 1917

A pure contralto of great beauty and range of voice, for whom I predict a great career.—*Mme. Schumann-Heink.*

Mabel Addison was one of the soloists in Sir Arthur Sullivan's setting of Longfellow's "Golden Legend." She acquitted herself to the manifest pleasure of her hearers in the lines of "Ursula," the tonal quality of true contralto warmth and color pointing the contrast with the soprano voice of Florence Hinkle-Witherspoon. The prayer to the Virgin was received with protracted applause, calling for repeated acknowledgment on the soloist's part, both to the audience and to the chorus.—*Philadelphia Public Ledger.*

Mabel Addison made a splendid impression in a part requiring keen understanding and ripe musicianship.—*New York Musical America.*

Mabel Addison sang "Ah, mon fils" from Meyerbeer's "Prophet" beautifully. Lovely tones followed each other, and in response to vigorous recalls she responded with an encore which took the house by storm.—*Wildwood Journal.*



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ECHOES OF MUSIC ABROAD

American Baritone in Chaliapine's Role of "Ivan the Terrible" Opens New Beecham Season at Drury Lane—Film Rights in "Cavalleria Rusticana" Belong to Author of Original Drama, Says Roman Tribunal—Russian Pianists Start Fashion of One-Composer Recitals in London's New Season—Mascagni's Composing for the Movies Involves Question of Art Ethics That Causes Much Discussion in Italy—Well-Known English Playwright Tells of His Experiences as a Deputy Organist—English Government Decides Not to Extend Entertainment Tax to Press Tickets

IT was with an American bass-baritone singing one of Chaliapine's greatest rôles and proving himself able to stand the inevitable comparison with the Russian singing actor that Sir Thomas Beecham opened his new season of opera in English at old Drury Lane in London. (Every other day or so Sir Thomas begins a new season of opera in London, it would seem, but this time he has returned to the scene of the sensational Russian opera seasons financed by his father for two years before the war.)

"Ivan the Terrible" was the opera, and Robert Parker was the American singer to whom was entrusted the name part. This powerful work by Rimsky-Korsakoff had been the vehicle of one of Chaliapine's outstanding personal triumphs in London, where the Russian basso is considered by many "the finest operatic artist of his generation," but never before had it been given in English. The house was packed to the last corner, much to the satisfaction of the indefatigable Sir Thomas, who has planned a season of twelve weeks' duration, with a scale of prices ranging from \$2.75 for the best seats down to twenty-five cents for the cheapest.

By giving the London public three years of almost continuous seasons of opera in English at popular prices, the knighted impresario son of the millionaire pill manufacturer seems to have developed a new generation of opera-goers to whom the opera itself and not some sensational soprano or tenor is the thing. The title rôle of "Ivan the Terrible," it is true, is potentially a prima donna part, but it is the rôle and not necessarily its interpreter that makes it dominate a performance of the work. Yet the American *Ivan* scored a personal success greater than any he had ever before achieved. This is what the London *Daily Telegraph* had to say about it:

"Chaliapine was terrific as *Ivan*. So was Robert Parker on Saturday. Quite possibly Mr. Parker never saw his great Russian colleague. It matters not whether he did or did not. For his *Ivan* was of a most impressive character. True, it might be easy to suggest that his *Ivan* is a little old and more decrepit than even the most dissolute would be at forty—the approximate age of *Ivan* at the time of Pskov—and that not even *Ivan* could have been so sinister as Mr. Parker looked. But these are small affairs in a reading that towered yet was never out of the scheme. It was the triumph of a strong and genuine operatic temperament and personality, full of hideous subtlety, as when he, Machiavelli-like, made *Tokmakov* first 'drink the cup,' full of human sympathy and tenderness, in that wonderful closing scene when *Olga* is discovered to be dead. *Ivan* in Mr. Parker's hands towered because *Ivan* must ever tower over his surroundings, but there was an absolute lack of the towering of the 'prima donna' species, and his was a veritable triumph."

Mr. Parker was not the only American in the cast. The women's rôles in "Ivan the Terrible" are not of equal importance with those of the men, by any means, but Jeanne Broda, daughter of an American navy officer, lent distinction to the part of *Olga*. The tenor rôle of *Matuta* was sung by Walter Hyde, the English tenor who came over for the second half of one season at the Metropolitan several years ago.

WHILE making a tour of the "two-a-day" houses of the English provinces Mark Hambourg has been preparing four programs of pianoforte masterpieces to be given at London's Aeolian Hall during the first part of the season. He has already begun the series with a Beethoven program. This Saturday he will devote his attention to Schumann, the third recital will be given over to Chopin, and for the last the Anglo-Russian pianist has arranged an Anglo-Russian program.

That other Russian pianist of exceptional vitality and endurance, Benno Moiseiwitsch, has begun a series of three recitals at Wigmore Hall, and, whether by the merest chance or not, his three dates clash with those of Hambourg's

first three recitals. Moiseiwitsch is confining himself to Schumann throughout his series. His programs will contain the two sonatas, the big *Fantasia*, the *Etudes Symphoniques*, the *Kreisleriana*, the *Davidbündler*, the *Carnaval*, and many of the familiar shorter compositions.

Then Victor Benham, the American pianist, who has taken root in London, is announcing an all-Chopin recital—the numbers to be chosen according to requests sent in by the public—on the 27th of this month.

All in all, the metropolis on the Thames appears to be in the grip of a one-composer-piano-recital epidemic.

PIETRO MASCAGNI'S "Cavalleria Rusticana" was recently the cause of a law-suit in the courts of Rome that has

"Rapsodia Satanica" at the Augusteum in Rome:

"We have three forms of melodrama," he wrote. "First, there is the complete melodrama—that in which the representation is, so to speak, both optical and audible. In other words, the drama is placed on the stage, and expressed in action and music, and this is the true melodrama. Secondly, we have what may be called 'blind melodrama' (that is, the oratorio), in which the representation is limited to the audible part only; and thirdly we have that form of melodrama which is under discussion to-day and is the opposite of the second.

"This we may call 'dumb melodrama,' in which the audible part is suppressed and only the optical representation remains. The explanations in printed characters which appear on the screen of the



—Photo by Howard E. Potter

OTTOKAR SEVCIK, THE CZECH VIOLIN PEDAGOGUE, AT JAN KUBELIK'S HOME

There are very few photographs of Ottokar Sevcik in existence. The one here reproduced was taken at Jan Kubelik's home on July 5, 1914, when the celebrated Czech violin pedagogue was there for the purpose of acting as godfather to Kubelik's first son on the Bohemian violinist's thirty-fourth birthday. Sevcik undoubtedly owes his world-wide fame primarily to the sensation created by Kubelik at the outset of his career. Kubelik had been his pupil for six years.

a timely interest of peculiar significance. The Civil Tribunal was called upon to decide to whom belong the cinematograph rights to the subject-matter of an opera—to the composer, to the author of the libretto, to the author of the original novel or drama upon which it was based, or to the publishing house.

The opera being "Cavalleria," the parties to the case most directly concerned, besides the composer and his librettist, were the author of the original drama, Giovanni Verga, the publishing house of Sonzogno, owner of the opera, and the film company that has projected "Cavalleria Rusticana" upon the screen.

The decision arrived at by the Tribunal, the London *Musical Times* reports, was that the right to adapt the subject for moving-picture purposes belongs exclusively to Signor Verga, the author of the original drama.

IT is evident that the Italian music world is much stirred up over Mascagni's capitulation to the "movies" in composing a "Rapsodia Satanica" to be played as the accompanying music to a screen drama. The composer's critics have taken up their pens in a spirited attempt to establish the artistic ethics of the case and have taken their stand either for or against the motion-picture field as legitimate territory for a composer of serious aims.

The defence Mascagni himself would make was undoubtedly voiced by Domenico Alaleona in the "apology" from his pen that was printed in the program issued for the first performance of the

cinematograph between the episodes are analogous to the part of the 'storico,' or text, in the oratorio. This 'dumb melodrama,' which has hitherto been fairly well known under the form of 'pantomime,' has in our day found a new technical means of expansion—a means capable of almost unlimited possibilities—in the cinematograph, a mechanism that, regarding the optical representation, presents potentialities of truth, of naturalness, of liberty and of daring greater than any which can be obtained on the stage."

Commenting on the discussion, the *Orfeo* proves itself open-minded in its attitude toward the subject:

"Mascagni's experiment belongs to a form of art technically and esthetically well defined, which has an equal right to exist and to flourish with any other similar form of art already established in public favor. Whether it is fitting that to-day musicians in general, and Italian musicians in particular, should dedicate themselves to such a form of art, and to such a form before any other, is a question of a different nature and far broader in scope."

Not since Leoncavallo accepted an engagement to conduct his "Pagliacci" at the London Coliseum, twice a day, at a salary of \$5,000 a week for four weeks, some five years ago, has the music world of Italy had occasion for so animated a debate regarding ethical standards in art.

ONE of the most popular songs in Clara Butt's repertoire during the last two or three years has been Edward

German's "Have You News of My Boy Jack?" And it may be expected to loom large on the programs of concert singers in this country in the course of the next few months.

AS the author of several worth-while plays that have been produced here with great success, Louis N. Parker is well known to the theater-going public of this country. As a musician he is not known here at all, but that is because, apart from arranging the music for various pageants in his native England, he has not permitted his musical gifts to seek expression outside of his own home.

It was at first intended, however, that Mr. Parker should be a musician, and to that end he was sent to the Royal Academy of Music in London in the early seventies. There he pursued a fairly eclectic course, dreaming the while of future glory as an opera singer. Incidentally he was instrumental in having elocution introduced into the curriculum, for at that time he had a wild notion, as he says, that a singer ought to be understood as well as heard—"that will show you how young I was."


But one of the great features of his student life was deputizing, by means of which he kept in abeyance the constitutional impecuniosity of the music student. His own account of it, as given in the *R. A. M. Club Magazine*, makes amusing reading:

"I don't know in what capacity I did not deputize—as vocalist, as accompanist, as piano soloist, as organist, as timpanist, and once, although I had never previously had the instrument in my hand, as second clarinet. I acted that part so well that the conductor pulled me up for playing a wrong note. I had made no sound, but he was not Sir Henry Wood. Fortunately he did not make me play the passage alone, and when it was repeated, with similar reticence on my part, he rewarded me with a benevolent same and said, 'That's right.' But, of course, the organ was my chief occasion for deputizing. I had almost said there is no church in London in which I have not played."

"My very first adventure of that sort gave me an interesting glimpse of contemporary manners and customs. It was at a very famous church and for a very famous organist, and wild horses shall not drag the name of either out of me. The organ was above and behind the Communion table. When sermon-time came the aged organ blower came and carefully closed the red curtains round the organ loft. He disappeared. After an interval he re-entered, bringing—this story is so improbable that I myself have great difficulty in believing it; but it is perfectly true—after an interval he re-entered—Ah! those were the good old times!—he re-entered, and whispering hoarsely, 'Ere's what the Guv'nor always 'as,' set down before me the *Sunday Times* and—a and a pewter of stout."

MUSIC critics in England are breathing freely again, now that the Government has given up its proposed plan to extend the Entertainment Tax to all complimentary tickets, including press tickets.

But London *Musical Times* avers that there is no truth in the rumor that dead-heads are to hold a thanksgiving service at Albert Hall. The accommodation there was considered inadequate—it seats only about 5000—and, besides, there was no one to pay for the hall. J. L. H.



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THE PHILADELPHIA ORCHESTRA WILL PLAY
ONE HUNDRED CONCERTS THIS SEASON WITH
THE COMPLETE ORGANIZATION OF NINETY-
FOUR PLAYERS, LEOPOLD STOKOWSKI,
CONDUCTOR * * * FIFTY ADDITIONAL
CONCERTS FOR THE PRESENT SEASON HAVE
HAD TO BE REFUSED * * * THE NUMBER
OF CONCERTS AVAILABLE NEXT SEASON FOR
ENGAGEMENTS ON TOUR IS LIMITED: APPLICA-
TION MUST BE MADE BEFORE JANUARY FIRST.

PHILADELPHIA OPENS GREAT "MUSICAL OFFENSIVE"

Quaker City's Activities Will Be Greater Than Ever Despite War—Conductor Stokowski Prepares Novel Symphony Programs—Needed Auditorium a Feature of Musicians' Club's Handsome New Home, Now Building—Musical Art Club Also Erecting Commodious New Quarters—Number of New Works Promised in Metropolitan Opera Season—Chamber Music Association Organized

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, Oct. 15, 1917.

DESPITE the troubled times which prevail, Philadelphia's musical activities for the coming season remain undiminished. As a matter of fact, activities have materially increased and Philadelphia will receive a generous share of visiting artists, while the usual number of recitals, operatic and orchestral performances are scheduled.

With the largest season sale in its history and with an endowment fund of nearly a million dollars to give it financial security, the Philadelphia Orchestra entered upon its eighteenth season with an established public which has watched with keen interest the successful efforts of the Orchestra Association to build a symphonic body which

Causes for Rejoicing Among Musical Philadelphians

Philadelphia Orchestra
Metropolitan Opera Season
Philadelphia Musical Bureau
Chamber Music Association
Series of Two Visiting Orchestras
Schubert Bund Orchestra
Apollo Orchestra
University Extension Society's Programs
Philadelphia Operatic Society
Monday Musicales Series
Choral Societies:
May Porter's Four Choruses
Catholic Choral Club
Eurydice Chorus
Matinée Musical Club Choral
Jenkintown Choral Society
Mendelssohn Club
Fortnightly Chorus
People's Choral Union, Etc.
Much Community Singing

would be the equal of any of the great organizations of the world. Leopold Stokowski assumes the leadership for the sixth season, while his contract with the Orchestra Association assures his presence in this city until the season of 1920-21. Under him the orchestra has acquired a high position in the American musical world, and constant demands for appearances in cities other than Philadelphia evidence the fame of its accomplishments.

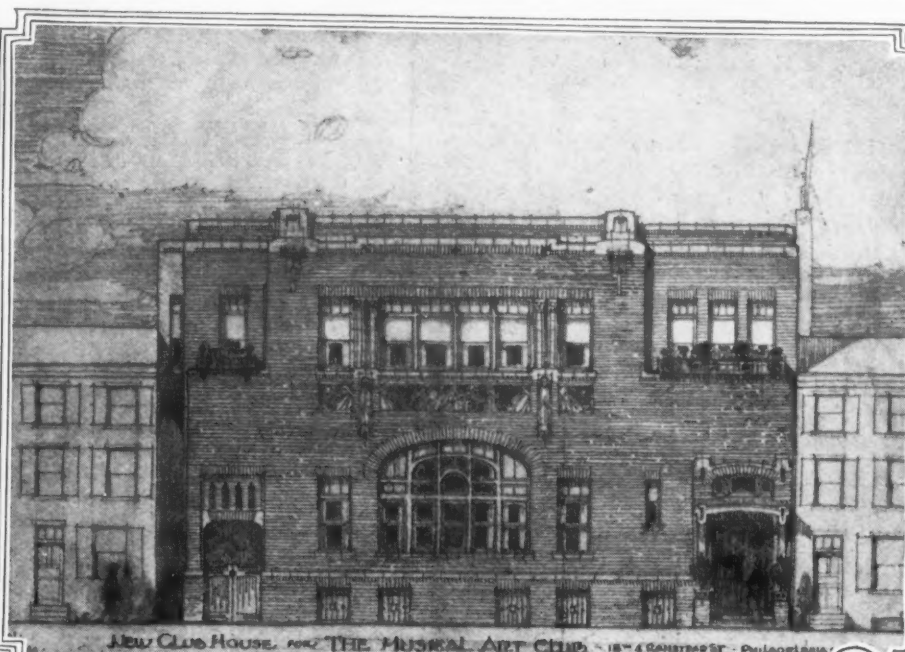
Orchestra to Give 100 Concerts

During the season just passed the orchestra played a total of 113 concerts, but for the coming season it has limited itself to 100 appearances all told. These will include fifty symphony concerts at the Academy of Music as well as three Sunday concerts which will be free to the public. Five pairs of concerts will be given in Pittsburgh. Five appearances will be made in Wilmington, Washington and Baltimore. Plans have been made for three tours of a week's duration each in November, January and February, when two appearances will be made in Cleveland and Oberlin, Ohio, and single concerts will be given in Rochester, Ithaca, Ypsilanti, Detroit, Kalamazoo, Grand Rapids, Columbus, Dayton and Buffalo.

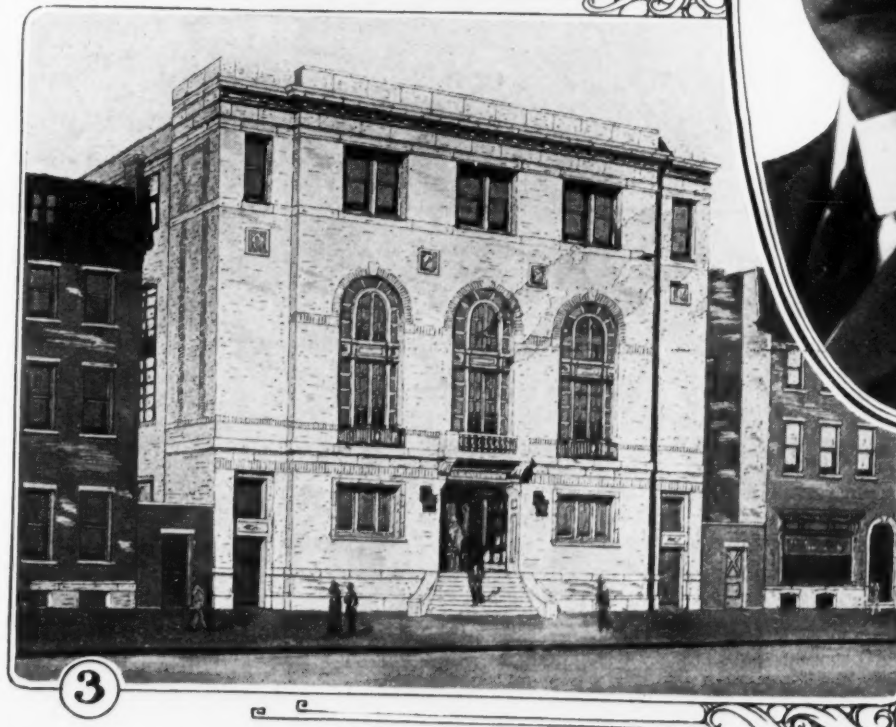
In planning his programs for the coming season, Mr. Stokowski has taken into



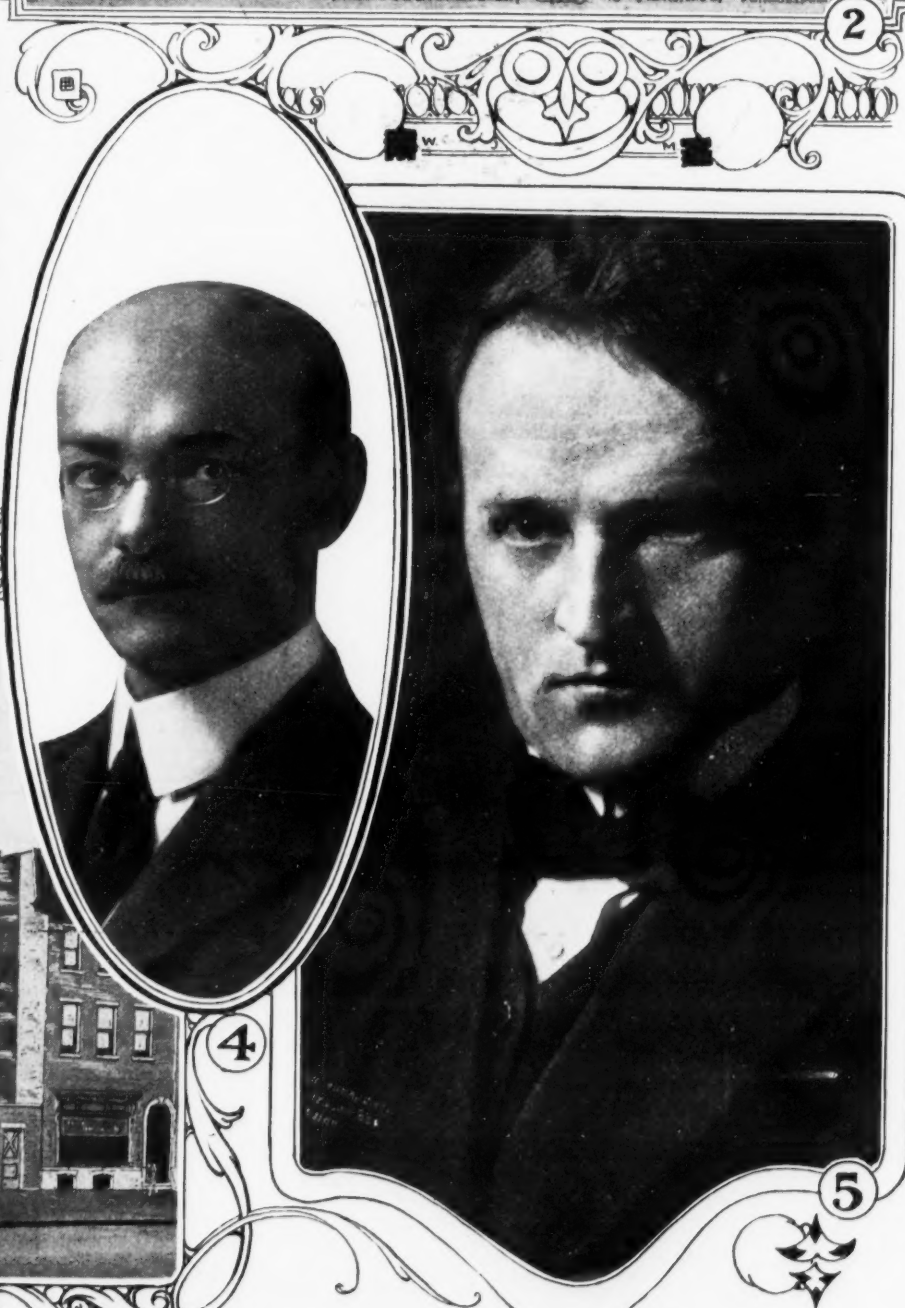
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Men and Structures of the Hour in Musical Philadelphia: No. 1—Leopold Stokowski, Conductor of the Philadelphia Orchestra. No. 2—Architect's Sketch of the New Club House of the Musical Art Club, Eighteenth and Ransstead Streets, Philadelphia. No. 3—Proposed Building of the Musicians' Club of Philadelphia. No. 4—Herbert J. Tily, President Philadelphia Music League (Photo by Evans Studios). No. 5—Benno Rosenheimer, Manager of the Philadelphia Musical Bureau

account the great demand made during the last few years for special programs of orchestral music. It has been found possible without reducing the standard of the artists engaged and without decreasing the interest in the soloists and their works, to plan concerts devoted to English and Scandinavian music, as well as the usual Tschaiakowsky, Wagner, Russian and all-Beethoven programs.

Effect of the War

The immediate effect of the war is seen in the temporary abandonment of the chorus. It was found necessary to take this step because so many of the men have entered the service of the country, and the great majority of the women are devoting all their time and energy to relief work. The chorus had become such an integral part of the city's musical life, however, that it will undoubtedly reorganize within a short time and continue the work so auspiciously begun, for it will be remembered that this important adjunct of the Philadelphia Orchestra came into existence for the performance of Mahler's Eighth Symphony.

The list of artists engaged as soloists for this season is an interesting one.

Among the pianists will be Carl Friedberg, Guiomar Novaes, Josef Hofmann, Arthur Shattuck, and Ossip Gabrilowitsch and Harold Bauer in a joint appearance. Jacques Thibaud, Mischa Elman, Sascha Jacobinoff and Thaddeus Rich give variety in the violin group, while Pablo Casals and Hans Kindler are worthy exponents of the 'cellist's art. Among the singers are Matzenauer, Frijsh, Fremstad, Claussen and Douty.

Endowment Fund Mounts

New subscriptions to the Endowment Fund, which amounts in pledges and money to over \$800,000, are being received constantly, and this gives the association encouragement in its determination not to stop until at least a million dollars has been reached. A pension fund for the members of the orchestra was begun several years ago, and plans are maturing whereby this much needed foundation may become operative at an early date.

The Chamber Music Association of Philadelphia, an organization limited to a membership of 800, plans an active season of ensemble recitals to be given every other Sunday afternoon commencing Nov. 25, in the ballroom of the Belle-

vue-Stratford Hotel. This is one of the several new societies formed for the coming winter. The list includes the Flonzaley Quartet, Barrère Ensemble, Rich Quartet, Society of Ancient Instruments, Schmidt Quartet, Marquarre Ensemble and Zoellner Quartet. The officers of the association are: Mrs. Harold Yarnall, president; Edwin S. Fleisher, first vice-president; Leopold Stokowski, second vice-president; Arthur Judson, secretary, and James Crosby Brown, treasurer.

Interesting Opera Season

The coming season of grand opera, which opens at the Metropolitan Opera House on Nov. 20, promises to be of unusual interest. There will be sixteen Tuesday evening performances and the dates after the first opera performance are: Nov. 27; Dec. 4, 11 and 18; Jan. 8 and 22; Feb. 5 and 19; March 5, 12, 19 and 26; April 2, 9 and 16.

Among the novelties to be produced, a number of which will be brought to Philadelphia, are "Shanewis," opera in English in two scenes, by Charles Wake-



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SOME RECENT COMPOSITIONS

Little Birdies.....	Sung by Galli-Curci	Le Monde est Stupide	Sung by Mme. Alda
Miller's Daughter.....	Sung by Alma Gluck	Fate	Sung by Frances Alda
Suffolk Owl	Sung by Frieda Hempel	Under the Greenwood Tree.....	Sung by Galli-Curci
Baciami	Sung by Paul Althouse	When I Go Alone	Sung by Frances Alda
Serenata-Gelata.....	Sung by Amato and De Luca	Valse Douleureuse	Sung by Cecil Arden
Morenita.....	Sung by De Luca and Cecil Arden	Salutation	Maine Festival Chorus
Fairies' Lullaby.....	Sung by Sophie Braslau	Montanina	Sung by Galli-Curci
Rose and the Flame.....	Sung by John McCormack	Mal d'Amore	Sung by Enrico Caruso and De Luca
Come Buy	Sung by Robert Maitland	Ecstasy (Valse de Bravoure)	Sung by Galli-Curci
Je te vois en rêve.....	Sung by Enrico Caruso	Povera Pulcinella	Sung by Caruso and Viafora

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PHILADELPHIA OPENS GREAT "MUSICAL OFFENSIVE"

[Continued from page 81]

field Cadman; "The Dance of the Place Congo," ballet-pantomime, by Henry F. Gilbert; "Lodoletta," new opera by Mascagni; "Marouf," new French opera by Rabaud; "Saint Elizabeth," opera by Franz Liszt, and "Le Coq d'Or," by Rimsky-Korsakoff. Notable among the revivals will be "L'Amore dei Tre Re," "La Figlia del Reggimento," "I Puritani," "Faust" and "Le Prophète." Among the new artists this season to appear with the Metropolitan forces are Florence Easton, May Peterson, Helen Kanders, Marie Condé and Ruth Miller, American sopranos; Julia Claussen, Scandinavian mezzo-soprano; Cecil Arden, American mezzo-soprano; Hipolito Lazaro, Spanish tenor; Vincente Ballister, Spanish baritone; Thomas Chalmers, American baritone; Josef Groenen, Dutch baritone, and Jose Mardónés, Spanish bass-baritone.

Record Bookings by Bureau

The managers of the Philadelphia Musical Bureau are entering upon the present season's work with a list of bookings for their artists that in number and quality outstrips by far the prospects of all previous years. During the course of frequent and extensive booking tours through the Eastern and Middle Western sections of the country, the majority of large cities were visited and arrangements completed for a list of recital appearances. Naturally, this has induced a feeling of the utmost optimism among the associate managers, and the soloists under their direction. In this connection several contracts have been closed in many communities whereby the Philadelphia Musical Bureau is to furnish all the artists to take part in entire series of three to six concerts.

Sascha Jacobinoff, the Russian violinist; Hunter Welsh, the American pianist, and Hans Kindler, the Philadelphia Orchestra's solo cellist, are among those under the direction of the management. Jacobinoff has scored heavily in the number of advance engagements attained, and on account of this, his season has already started. Hunter Welsh, an artist of recognized ability, has been engaged to appear in numerous cities, both in solo recitals and in co-artist concerts. He will also be heard a number of times in Cuba. Hans Kindler is to play many engagements in nearby cities. Among others whom the bureau is booking may be mentioned Mary Barrett, Mildred Faas, sopranos of well merited distinction, and the Schmidt Quartet. The American Soldiers' Tobacco Fund is to profit by the Philadelphia Musical Bureau's local activities, inasmuch as all surplus derived from concerts given in this city will be turned over to that cause.

Following the precedent of last season, Arthur Judson has arranged several recitals by well-known artists to be given in the Academy of Music during the coming season. Efrem Zimbalist, Josef Hofmann, Florence Hinkle, and Herbert Witherspoon and Alma Gluck will appear under his management, and other artists of equal rank are being considered for further appearances.

The Visiting Orchestras

The local season of the Boston Symphony Orchestra under the direction of Dr. Karl Muck will, as before, comprise five Monday evenings, the dates being Nov. 5, Dec. 3, Jan. 7, Feb. 11 and March 11. The concerts will be given in the Academy of Music and the soloists announced include Mme. Melba, Winifred Christie and Fritz Kreisler.

Walter Damrosch has arranged varied and attractive programs for the four Wednesday matinee concerts to be given by the Symphony Society of New York in the Academy of Music on Nov. 28, Jan. 23, Feb. 27 and April 3, under the local direction of Helen Pulaski Innes. The list of soloists is an inviting one. At the first concert will appear Percy Grainger, the pianist-composer. The second concert will bring Jascha Heifetz, the much heralded Russian violinist, and Mme. Amelita Galli-Curci will be the soloist for the closing concert.

So much favorable comment was occasioned by the Monday Morning Musicales during their first season that it is evident they fill a long noted gap in the musical activities of the city. It has therefore been determined to continue them. In planning for the coming season it was thought that they should fulfill some function other than mere musical events. In this time of national stress it has been felt that the beneficiary should be national in its scope. No other

organization supplies this object better than the American Overseas Committee of the Emergency Aid, which has been formed for the purpose of supplying the wants of our boys in France, and that organization will receive the net proceeds of these musicales. The events will occur as heretofore at the Bellevue-Stratford and will consist of six concerts, dates and artists as follows:

Dec. 3, Claudia Muzio, soprano, and Paul Reimers, tenor; Dec. 17, Oscar Seagle, baritone, and Hans Kindler, cellist; Dec. 31, Emilio De Gogorza, baritone, and Mischa Levitzki, pianist; Jan. 14, Fritz Kreisler, violinist; Feb. 4, Louise Homer, contralto, and Eleanor Spencer, pianist; Feb. 11, Maggie Teyte, soprano, and Arthur Shattuck, pianist.

In addition to more than 150 lectures and dramatic recitals by the foremost men and women on the American platform, the American Society for University Extension will have a strong musical program during the coming season. Among those who will appear under the auspices of its Department of Music are Kitty Cheatham; Nicholas Douthy (in a series of five lecture-recitals on "The Development of the Song," with Joseph W. Clarke at the piano); Horatio Con-

nell, with Ellis Clark Hamman at the piano; Margaret Ashmead Mitchell, Edwin Evans, May Ebery Hotz, with Mr. Hamman, pianist; Lewis J. Howell and Nina Prettyman Howell, with William S. Thunder at the piano; Havrah Hubbard and Claude Gotthelf, in four Hubbard Operalogues; Hunter Welsh, in two recitals; and the Schmidt Quartet in three concerts. In the Young Members' Course there will be two recitals of children's songs by Augustine Houghton and a concert by the University of Pennsylvania Musical Clubs. The society will also have its usual arrangement for its members for the four concerts of the Symphony Society of New York.

May Porter's Choruses

Of the smaller permanent choruses which have become so numerous in Philadelphia and so influential in its musical life that their importance cannot be overlooked, special mention is made here with particular reference to the activities of May Porter, who has attained much distinction in this field. Miss Porter again resumes the leadership of the Cantaves Chorus, the Business Women's League Chorus, the Philomusian Club Chorus and the St. Paul's Choristers. No change is anticipated in the *modus operandi* of any one of the organizations

as far as rehearsals and public performances, with the exception, perhaps, of the St. Paul Choristers of fifty men, whose membership is somewhat smaller with many of its members called to the colors. The choristers, however, are holding a splendid nucleus intact and are looking forward to a reunion of their enlisted men in the future.

The new board of the Cantaves, which called rehearsals a fortnight ago, have many attractive features planned, including the usual series of private recitals for individual members under the auspices of the club. These recitals have proved most successful in bringing before the public many gifted young singers. The Philomusian Club Chorus will give its usual midwinter and spring concerts in the auditorium of the club house. Talent of the highest order, supplemented by accomplished club members and the able assistance of the Choral, has placed this well-known club on a high artistic plane.

The Business Women's League Chorus, with a membership of eighty, looks forward to a highly brilliant season. Two public choral concerts and several private artists' recitals will be given. Miss Porter is also planning special musical services and a series of organ recitals for the St. Paul Presbyterian Church, where she is the capable organist and director. The well-known soloists, Edna



Top: The Academy of Music, Principal Musical Auditorium of Philadelphia, Where the Philadelphia Orchestra and the Leading Visiting Orchestras Give Their Concerts. Center: The Schmidt Quartet, One of Philadelphia's Foremost Chamber Music Organizations. In Circle: William Huff, Secretary of the University Extension Society

[Continued on page 85]

Frances Pelton-Jones

HARPSICHORDIST



Miss Pelton-Jones, as Lady Duffield in "An Old Fashioned Rehearsal," the Musical playlet given by "Matinee Musical" Club at Bellevue-Stratford, Philadelphia, late last season. "A brilliant impersonation."—Mrs. Frederick Abbott, President.

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"Miss Pelton-Jones' musical genius has found exquisite expression upon the archaic harpsichord."—Walter Anthony in *San Francisco Chronicle*.

"It seemed the evocation of the gracious old days, when music was intimate and of the boudoir. . . . Into the lovely Haydn Variations she put a wealth of contrast, while Mozart's "Alla Turca" in its quasi Orientalism and Loeilly's "Gigue" (at an unbelievable speed) stood out clean cut as a cameo."—Redfern Mason in *The Examiner*.

"Miss Pelton-Jones' superlatively beautiful work stamps her easily as America's premier harpsichord virtuoso."—Ray C. B. Brown in *Oakland Tribune*.

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[Continued from page 83]

Florence Smith, soprano; William F. Newberry, baritone, and Charles H. Stahl, tenor, will be associated with her in this work.

Local Societies Active

The Franz Schubert Bund Symphony Orchestra, which has achieved noteworthy success in past seasons, will give three concerts during January, February and March in the Forrest Theater. Walter Pfeiffer, its present conductor and a master in the art of program building, announces a varied and attractive selection of works to be given which will include César Franck's D Minor Symphony, Brahms's F Major Symphony and a tone poem by Strauss. Aside from these, there will be a liberal share of works by Philadelphia and other American composers, and several prominent local soloists will be featured.

The Apollo Orchestra, an organization of professional musicians who meet for mutual practice in various symphonies and orchestral compositions, under the efficient direction of J. W. F. Leman, has resumed activities for the coming season. The orchestra is scheduled for several public appearances during the winter. The Bethany, West Philadelphia, Central Y. M. C. A. and other organizations for the advancement and encouragement of orchestral practice, under Mr. Leman's direction, assisted by Leonard Eppstein, have resumed work with excellent prospects.

The Philadelphia Operatic Society, a body of students who receive opportunity of public appearances in opera during the season under the skillful direction of Wassili Leps, will give several performances this winter. "Aida" is announced for the initial production and the cast is said to contain many talented singers selected from the local ranks. Another interesting work in preparation is a new opera by Celeste D. Heckscher, the noted composer and president of the organization. It will receive its premiere later in the season.

The Mendelssohn Club, under the direction of N. Lindsay Norden, began its forty-third season brilliantly. The club will devote its energies to eight-part a cappella choruses, a field in which it has already demonstrated its ability. Many new works will be given this season, among which will be heard several from the Russian ecclesiastical music which Mr. Norden is editing. These choruses, given in last season's programs, brought forth the highest of praise. Several new secular songs will be heard for the first time in English. Among these will be "Plume Grass," by Saknovsky; "Evening Song," by Arkhangelsky, and "Slava" (Glory), by Kastalsky.

Nicola A. Montani, conductor of the Catholic Choral Club, announces an exceedingly interesting program for the first concert of the new season. Among the numbers to be given will be a series of Russian folk songs, arranged by Schindler; Russian choruses from the operas "Prince Igor" and "Boris." A number of novelties are in preparation for the second concert, which will include "The Bells," a new cantata for women's chorus, with soprano and alto solos. This work is based upon the famous poem by Poe and the composition is scored for full orchestra and piano.

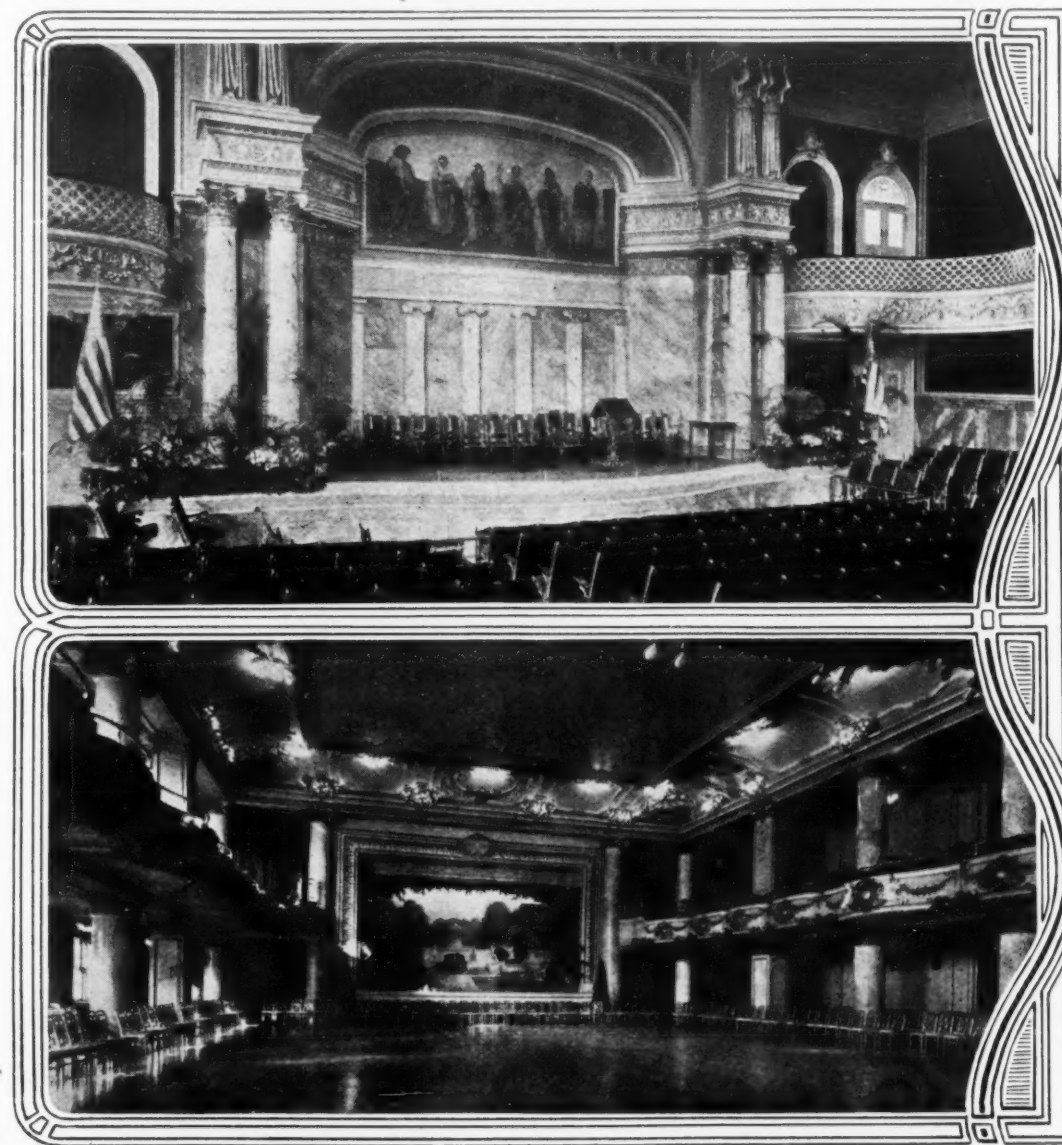
Other well-known clubs preparing engaging programs for the coming winter comprise the Matinée Musical Club Choral, under the direction of Helen Pulaski Innes; the Jenkintown Choral Society, Bessie Kille Slough, conductor; the Fortnightly Club, Matinée Musical Club (featuring all American programs); the Philadelphia Music Club, the Eurydice Chorus, the Orpheus, the Treble Clef, and the People's Choral Union, under the direction of Anne McDonough. An event of special interest will be the big musical festival in commemoration of the Quadri-Centennial of the Reformation to be given in the Academy of Music on Oct. 25. The assisting soloists will be Mildred Faas, soprano; Nicholas Douty, tenor, and Horatio Connell, baritone.

Community Chorus Work

The series of sings held by the Philadelphia Community Singing Association during the months of August and September brought well over 200,000 persons in touch with community singing. A large proportion of these were moved to lift their voices in song. Song sheets to the number of about 70,000 were distributed and practically everyone was

won over to the community cause. It is reasonable to assume that these song sheets are being used for singing in the homes. Plans for the winter include a series of sings at the larger school auditoriums in co-operation with the Board of Education. It is hoped in this way to reach all parts of this city with the blessings of song in such a form that it will be available and helpful to everybody. By adopting a policy of co-operation with all of the existing choral bodies

will put the work on a constructive basis. Agnes Clune Quinlan, recognized as being one of the most able and efficient accompanists in the city, will preside at the piano. James Francis Cooke will call the assembly to order and will introduce Lee F. Hamner, who has the appointing power of the directors of music in the Army and Navy. Mr. Hamner will discuss the important phases of the Community Chorus, especially as applied to its great significance in assisting the



Above: Interior of Witherspoon Hall, Philadelphia's Popular Recital Auditorium. Below: Interior of the Bellevue-Stratford Ballroom, Where the Monday Morning Musicales, Matinée Musical Club Concerts, the New Chamber Music Society's Concerts and Other Musical Affairs Take Place (Photo © W. H. Rau)

it was found unnecessary to begin a new chorus. No community conductor was named for Philadelphia and this association has been fortunate in having the assistance of many leaders, among whom are Albert Hoxie, Jere Shaw, Anne McDonough, Ralph Kinder, Dr. Enoch Pearson, Jere March, Oswald Blake, William Howell and others.

The Philadelphia Music Teachers' Association, now in its twenty-sixth year and possessing a larger membership than any other local teachers' organization in the country, looks forward to another progressive year in its particular work. At the annual dinner given last May there were over 350 guests in attendance, including many of national celebrity. Through the resignation of President James Francis Cooke, a great deal of interest centers in the selection of a new officer to carry on the important work of this successful organization. Many interesting speakers and soloists have already signified their willingness to take an active part in the meetings of the association during the coming year.

Philadelphia has a community chorus champion in Albert N. Hoxie. During the summer he has invited the multitude to sing. Thousands of people have responded to his invitation to participate in these unique song festivals, which have been held in Hunting Park, McPherson Square, Bryn Mawr, Vernon Park and elsewhere. Mr. Hoxie has also conducted many inspiring sings at the Navy Yard, and his work at the latter place will soon come under the direction of the Navy Department Commission on Training Camp Activities. The inauguration of a mighty chorus of those who have a desire to sing seems to be the natural outgrowth of the summer's activities, and a great response is expected to the call that Mr. Hoxie has issued to those who have signified their interest to join this effort. Anne McDonough, who has also become a national factor in the community chorus movement, will be associated with Mr. Hoxie. Classes will be formed for sight singing under her direction, which

song directors at the navy yard and cantonments.

Musicians' Club Builds

The body of Philadelphia's professional musicians as represented by the local organizations has not kept pace with the progress of this city or the progress made by the professional musicians in other large cities. The local organization known as The Musicians' Club of Philadelphia has outgrown its present quarters and its present meeting place will no longer accommodate its members. The neighborhood conditions surrounding the present building have changed so rapidly that there are no longer any of the attractive features that once surrounded the old home and reflected credit on the association. For several years it has been the ambition of the officers and active members to secure new quarters in keeping with the dignity of the profession; a home that every member would be proud of, where he could meet his friends socially and professionally and entertain his colleagues and the public under the most pleasant conditions.

Upon the recommendation of an efficient and far-seeing committee, the local musicians have purchased the properties Nos. 118 and 120 North Eighteenth Street. The property has a frontage on Eighteenth Street of 60 feet and is 132 feet deep. At a later meeting the members resolved to erect a new home to cost about \$100,000. The New Musicians' Club will be erected within 100 feet of the Parkway, only five squares from City Hall and four squares from Broad Street Station, convenient to car lines to and from all parts of the city, in a section that is rapidly becoming a center for business, professional and social activities, a section that will rapidly increase in value as the Parkway nears completion. The plans will conform to all of the requirements of the Art Jury, who must pass upon all new structures along or adjacent to the Parkway.

The first floor will contain a large as-

sembly room, banquet hall, administrative officers' and reading rooms. The main kitchen will be in the basement, arranged to serve the banquet hall on the first floor and grill room in the basement; a billiard room will adjoin the basement café. The second floor will have an auditorium, seating together with balcony about 1400 persons. The third floor will be given up for use as studios or professional offices for use of the members or professional musicians. Separate entrances are provided to the auditorium, meeting rooms and basement, and every modern convenience will be provided to make this building one of the show places of the city. Various committees have been organized and are now actively working together so as to insure the completion of the building in the shortest possible time.

Fills Long-felt Want

The auditorium of the new building will more than meet the public demands and fill a long-felt want in this city. It will take the place of some of the older and less modern places for public concerts and rehearsals. Interested with more than 2000 professional musicians actively engaged in this project are the largest musical organizations in this city, including Philadelphia Orchestra members, prominent music teachers and directors.

Adolph Hirschberg, president of the Philadelphia Musical Association, has been indefatigable in his efforts to aid this great work, and with the co-operation of the building and finance committees, anticipates having the financial arrangements complete so that ground will be broken in the next few months and the building completed ready for use in the fall of 1918.

Another New Building

The Musical Art Club of Philadelphia was organized in February of 1909 for the purpose of bringing the musicians and music-lovers of Philadelphia into closer social touch, the reception and entertainment of visiting musicians of distinction and the promotion of the art of music in the city. It is now erecting a handsome clubhouse at 1811-17 Ranstead Street, Philadelphia. The building will be of fireproof construction throughout. The music room will be particularly beautiful; it is designed to seat 250 people comfortably and will be thirty-eight feet wide and fifty feet long. The building is well under way and should be ready for occupancy about Jan. 1.

In the past this club has entertained many notable artists. The membership includes virtually all of the prominent musicians of Philadelphia, and a number of amateur musicians and lovers of music. The club has been a great factor in the development of a spirit of good-will and good-fellowship in musical Philadelphia.

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Montreal Star, June 21, 1917.

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Every now and then there arises from out the thronging mass of singers one artist whose voice stands out distinctive and compelling against a background of common song. Such an artist must needs possess personality, magnetism, the gift of sympathy. One instinctively recalls the names of Sembrich, Calvé, Ternina. To the list we may add the name of Marie Sundelius.

Mme. Sundelius' voice is rich and warm and glowing in tone. Of great range, full, resonant and round in all registers, it pours forth in a volume of effortless song. She colors it with rare art. She is mistress of every shade, every nuance of tonal expression; and she reveals the psychology of the songs she sings, as well as their mere musical charm.

Mme. Sundelius is a great artist first and foremost, and she employs a great voice as one who holds her art in profound respect. The coloratura roulades and vocal gymnastics of such excerpts as the Bird Song from "I Pagliacci" or Arditi's lovely Waltz, "Se Saran Rose," she compasses with an ease at once deceptive and astounding; but it is not in such singing that her art finds its fullest expression. For that you must hear her in songs like "The Forest Sleeps," by her distinguished countryman, Hugo Alfvén, or in Poldowski's "L'heure Exquise."

She literally creates a picture for you, and you find yourself visualizing, through the medium of her exquisite handling of a voice of rare beauty, the atmospheric loveliness of the Hour, the ineffable stillness of the silent forest.

This is the highest achievement of vocal art. It carries the singers higher even than the exaltation that thrills through her singing of Carpenter's "My Heart's Country,"



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or the refinement of poetic feeling that she reveals in every line of Dunhill's lovely setting of "The Cloths of Heaven," or the elfin witchery that echoes with every note of Brewer's "Fairy Pipers."

In a word, it is the acme of triumphant interpretative song. And when a woman achieves this, as Marie Sundelius does, let us pay her willing tribute as an artist of rare sincerity and brilliant gifts.

Boston Herald, June 22, 1917.

Mme. Sundelius, whose beautiful voice and accomplished singing have won admiration in Boston and other cities, gave great pleasure. Her voice was fresh, warm, compelling, now exquisitely pure, now glowing with womanly emotion. She sings easily with the fine phrasing that is the result of breathing skillfully controlled.

IN CONCERT

Boston Transcript, May 4, 1917.

With the maturing depth and ripening warmth of Mme. Sundelius' silvery tones to glamor the music of Marguerite, the Boston Cecilia's Society performance of Berlioz's "Damnation of Faust," under the direction of Chalmers Clifton, has once again at the end of a season, renewed the prestige of that organization.

Boston Herald, May 4, 1917.

Mme. Sundelius sang the music of Marguerite with consummate art and fine diction. The beauty of her fresh and golden voice was fully displayed. Her tones were colored with the emotions of girl and woman.

IN OPERA

Globe and Commercial Advertiser, February 23, 1917.

A new member of the cast was Mme. Sundelius, who brought the freshness and loveliness of her voice to the ungrateful rôle of "Gutrune."

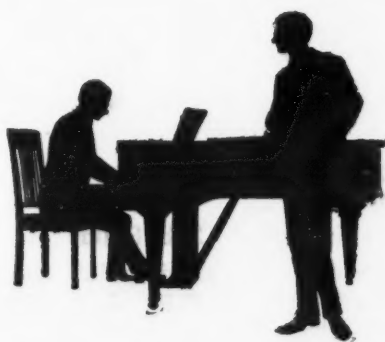
New York Tribune, March 9, 1917.

Of the performers, special praise should go to Mme. Sundelius as "Johanna."

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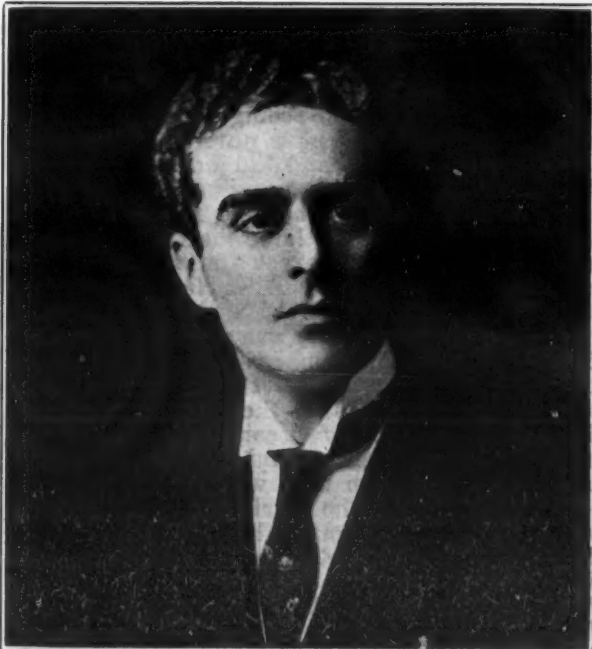
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DUBUQUE PLANS EXCELLENT ARTISTS' SERIES

Cherniavskys, Shattuck, Middleton and Frances Nash to Visit Iowa City—Clubs, Schools, Colleges and Churches Foster Music Earnestly—People's Chorus Giving Its Usual Concerts

DUBUQUE, IOWA, Oct. 11.—Dubuquers look forward to an exceedingly prosperous season, and unless war conditions prove too strenuous, teachers and artists will receive much encouragement. Among the organizations, the Dubuque Women's Club will be more active than heretofore. It will give Sunday afternoon concerts in various school auditoriums, for which local talent will furnish the programs, and at a small admission fee. The music and art division is under the chairmanship of Mrs. T. F. Philipps, and this division will hold monthly *matinée musicales*. Various composers will be studied at each meeting with an article on the musicians, the program to be given under direction of various local teachers.

Church music always plays an important part in the services of different denominations, and St. Luke's M. E. Church stands perhaps for the best example, having long been under direction of Rev. Dr. Atchison, who has annually given "The Messiah" at Christmas season, with well-known artists assisting. Dr. Atchison is an able organist, and his children have inherited much of his musical ability. Helen, his daughter, is a graduate of Dubuque Academy of Music, and last season completed the course at Cincinnati Conservatory under Thalberg. She made her debut with the orchestra of that school, and also appeared with the Minneapolis Orchestra in Dubuque. Edward Atchison, a gifted tenor, is at present soloist in Fourth Presbyterian Church, Chicago. He filled a number of concert dates last season and sang repeatedly at the local "Messiah" productions.

Schools to Give Cantatas

Martha Zehetner, supervisor of music in the schools, hopes to give several cantatas with her choruses, both high school and grades, and with the new high school building to be erected during next year, and the promise of a splendid auditorium, much may be accomplished. Music in the schools is an important essential in creating our atmosphere. Arthur Zehetner, the supervisor's brother, directs the high school orchestra. Miss Zehetner's activities are varied, she being an able pianist and, since last season, organist at St. Luke's Church.

As in previous seasons, the People's Chorus will give a number of choral works. The chorus last season gave four performances of "Pocahontas," an Indian opera, for different benefits.

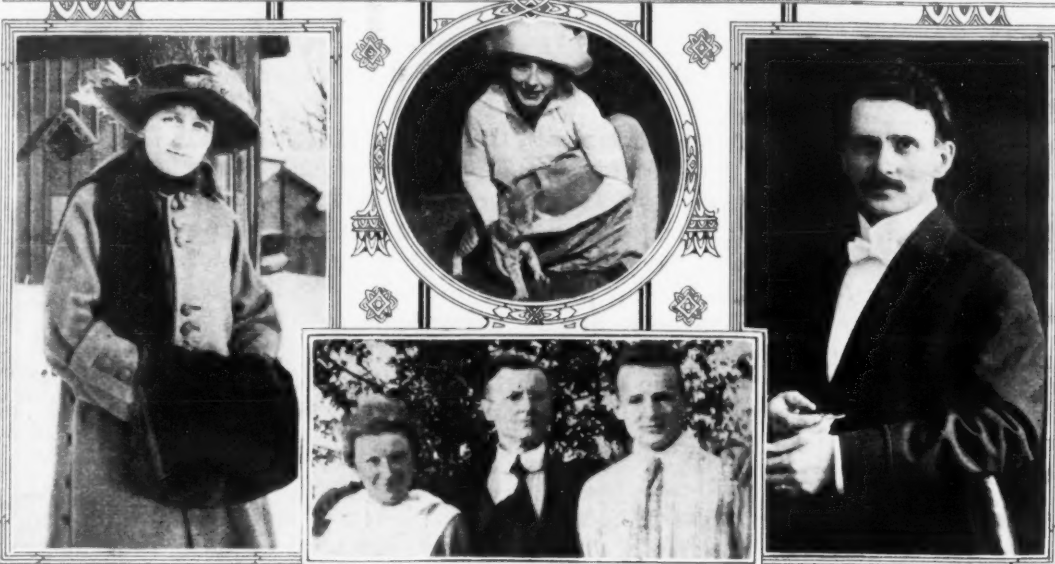
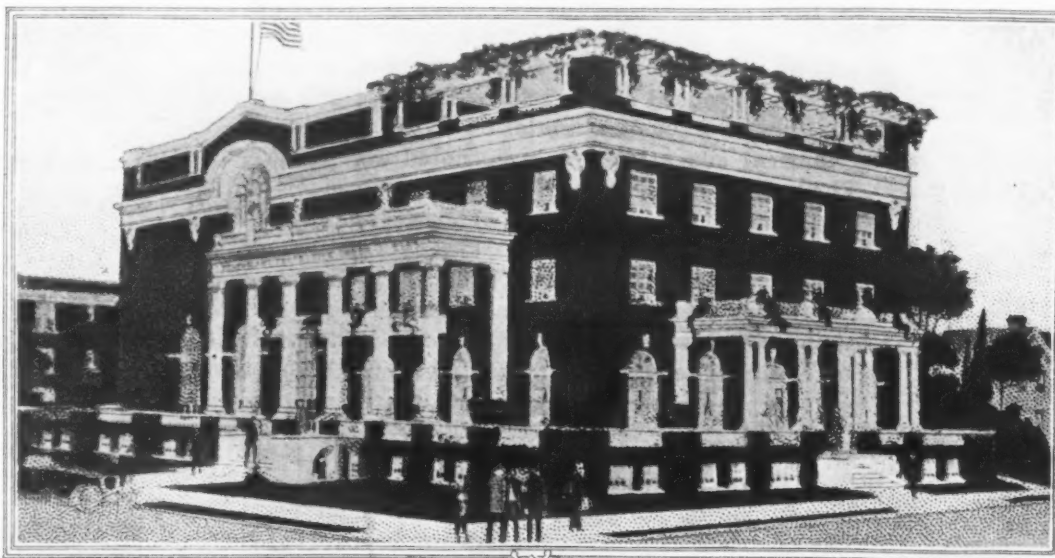
To Bring Noted Artists

In connection with these chorus concerts, another series (the fourth) of artists' concerts is being planned. Among the artists so far engaged are the Cherniavsky Trio (in November), which will open the series; Arthur Shattuck, American pianist, and Margaret Brannan, harpist (in December); Arthur Middleton, basso of the Metropolitan (in February), and two singers of international repute, with Frances Nash, pianist, as the closing number.

Miss Brannan, a talented local harpist, will this season fill a number of engagements.

College activities include glee club concerts, under Mrs. A. W. Leman, director of the vocal department, Dubuque College (Delhi Street). Mrs. Leman is frequently called upon to assist in programs; she possesses a highly pleasing soprano, her duties at Westminster Church as directress give her ample opportunity for solo work. The aims of the college for this season are to combine the women's voices with the men's, owing to conscription of some of the best material.

Father Dress, at the head of the music department at Dubuque College, with his choir of selected voices, devotes most of his program to Gregorian and other church music. The choir was one of the features during the last spring festival, when the Society of Iowa Music Teachers met here.



At the Top: Elks' Building, Dubuque—In Its Beautiful Ballroom, Equipped with Stage, Recitals of People's Concert Course Will Be Held. At the Left: Martha Zehetner, Supervisor of Public School Music, Organist at St. Luke's, and Vice-President of Iowa Society Music Teachers. In the Center: Ada Campbell, Accompanist for Visiting Artists. Lower Center: Rev. Dr. Atchison, and His Two Musical Children—Helen, Pianist, and Edward, Tenor. At the Right: Franz Otto, Choral Director, Manager, People's Concert Course, and Local Representative of "Musical America"

The male choir of Wartburg Seminary, under direction of Franz Otto (Fourteenth Street), confines its activity to assisting in their religious services and sometimes taking part in programs of the People's Chorus, which is also under the management of Mr. Otto. This is its eighth season.

Dubuque Academy of Music, a school devoted to study of piano exclusively, will perhaps present some artist of repute, as in previous seasons. Prof. Kleine, the director, will present Ada Campbell, a teacher, and Miss Zehetner,

in a two-piano recital during the winter.

Theo. Karle, tenor, is booked for an early recital at St. Joseph's College.

Two Catholic women's organizations, the Sherman Circle, Margaret Sheridan, president, and the Neighborhood House, Mrs. George Myers, president, are planning monthly *musicales*, at which local talent will have opportunities to gain practical experience. Much excellent talent, from different studios, has been brought to the notice of the public through these *musicales*.

R. F. OTTO.

Theaters a Factor in Helping to Win the War

Never was the country in more need of opportunities of recreation, says the *Pall Mall Gazette*, speaking of the proposed "Killjoy tax" upon the London theater, than at the moment when nerves are keyed to the highest pitch, and the workers are physically worn weary by the war. The theaters have done not a little to keep the spirit of the

country high, by easing our minds of the strain to which they have been subjected, so that any concession made to them will help in a sense to win the war.

LOUISVILLE, KY.—The Louisville Male Chorus, headed by Carl Shackleton, held its first meeting of the season at the Hotel Henry Watterson on Sept. 24. Approximately eighty-five per cent of the membership attended the initial rehearsal.

TWO ARTISTS' SERIES SCHEDULED FOR ERIE

New Young People's Symphony
Another Feature—Expect
Fine Season

ERIE, PA., Oct. 13.—The musical events announced and the several others under consideration promise great activities for the local season. The latter was opened recently by Guido Ciccolini, the tenor, who gave a recital of operatic arias and folk-songs, under the auspices of the Edison Phonograph Company.

A New Orchestra

Franz Kohler, concert violinist, teacher and orchestral director, will introduce the Young People's Symphony, which he recently organized. Mr. Kohler intends to present the orchestra in several concerts during the winter.

The Pasquale Amato recital, postponed from last season, under the direction of S. Gwendolyn Leo, is now scheduled to take place on Oct. 26. Other attractions announced by Miss Leo for the coming season include Marie Sundelius, Jeanne Jomelli, Mischa Levitzki, the New York Philharmonic Orchestra and Mischa Elman.

The Apollo Club Male Chorus, Morris G. Williams, director, contemplates giving its usual series of concerts, but owing to the fact that the club rehearsals do not begin until late in October definite arrangements are incomplete at this time. Dr. Charles G. Woolsey, vocal teacher and choir director, has added to his musical activities by taking up special work at Batavia, N. Y. Under the direction of Lois Berst, the music department of the Woman's Club will study the life and works of MacDowell during the first part of the coming year. When the study is completed, Mrs. MacDowell will be presented, under the auspices of the department, in one of her lecture-recitals.

To Bring Well-Known Artists

The Artists' Course, under the management of Mrs. Eva McCoy, will present Thuel Burnham, Mabel Garrison, Frieda Hempel, Emma Roberts, Arthur Shattuck, Reinald Werrenrath, Willem Willeke and the Zoellner Quartet. Mrs. McCoy will also present during the season the Russian Symphony and Detroit Symphony Orchestras, with Carolyn Cone-Baldwin, Wynne Pyle and Louise Clark as soloists.

The Erie Community Chorus, which has been one of the vital factors in the promotion of musical interest generally during the last three seasons, will, during the present month, resume its work under its director and organizer, Henry B. Vincent. Mrs. EVA MCCOY.

Zoellners to Make Transcontinental Tour This Season

The Zoellner Quartet will make a transcontinental tour this season. New works to be played by the Zoellners are "Two Sketches," Op. 15, and a Suite, Op. 6, by Eugene Goossens; Quartet, Op. 28, by Napravnik, and a Suite, Op. 144, by Emanuel Moor.

CARL FRIEDBERG

PIANIST

(Five appearances with *Boston Symphony Orchestra* under Dr. Muck, and several joint recitals with *Fritz Kreisler*, last season.)

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JOHN C. FREUND, President
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JOHN C. FREUND, Editor

PAUL KEMPF, Managing Editor

CHICAGO OFFICE:
Suite 1453, Railway Exchange,
Telephone Harrison 4383
Margie A. McLeod, Manager
Farnsworth Wright,
Correspondent

PHILADELPHIA OFFICE:
M. B. SWAAB, Manager
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Telephone: Locust 358

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c-o Philadelphia "Evening
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MEXICO CITY, MEXICO
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New York, October 20, 1917

THE SPECIAL FALL ISSUE

Never before has the need for the Special Fall Issue of MUSICAL AMERICA been as urgent as it is this year. The importance of setting squarely before the public, at a time when sentiment has been undergoing the ravages of wavering indecision, the real story, the real status, of musical affairs as they exist in the country to-day, is obvious.

As has been freely predicted in these columns, from time to time, since the outbreak of the war, our musical resources are too great and are based upon too solid a foundation to be weakened perceptibly by the stress and strain which has virtually revolutionized the entire economic and industrial life of the entire world. But there is another factor which plays a vital part in the present situation and which was hardly dreamed of by the most astute of prophets, and that is the gratifying fact that instead of foregoing even slightly the enjoyment of musical entertainment, our public has expressed in no uncertain terms its desire to go more deeply, more sympathetically, into its consideration of music as a solace and comfort during days of most trying personal sacrifice and suffering.

It is proper to call attention here to the splendid showing that the musical profession is making in playing its part in the world struggle. Besides providing a liberal quota for the great selective draft army to participate in the actual business of representing America on the field of battle, the musical profession is represented conspicuously in the very front ranks of those who are eager to volunteer their services for the welfare of our fighting men. Choral conductors have dropped lucrative positions to go into voluntary governmental service for the purpose of leading our soldiers in song. Musicians are taking a leading part in Red Cross work, not only by making substantial monetary contributions, but by giving their talents to the cause. They have bought and have made others buy Liberty Loan bonds. Some of them have turned their linguistic gifts to account to add to the efficiency of our wonderful fighting machine. In short, the musician has played his part in every possible way to help America win the war.

Even the casual reader of these pages will be impressed by the tone of optimism which rings through the plans of the cities. We believe that if the Special Fall Issue accomplishes nothing more it will have served a signally useful purpose in reassuring those timid persons who foresaw in America's participation in the Great War a virtual collapse of our musical in-

terests. We are glad, furthermore, to provide for the more optimistic ones who went along their ways with renewed vigor and assurance, statistical evidence that their hopes were well founded.

While the outlook, as far as the musical season is concerned, depends in each city upon purely local conditions, there is a surprising uniformity in the general character of the plans set forth. Expansion of choral interests, increased demand for symphonic and operatic music, and a wave of stimulation in all matters affecting musical education are to be noted everywhere.

The sudden circulation of some seven billions of dollars through the industrial arteries of the United States as the result of extraordinary wartime appropriations, has had its effect. Prosperity soon finds its way into our musical life and a generous portion of this vast increased expenditure has already made itself felt in a readiness to support musical ventures of all sorts.

* * *

The outstanding features of the musical season of 1917-1918 are manifestly these:

The spread of the community chorus idea.

The adoption of music as a legitimate integral factor of public school education.

The demand that American musical talent be given a fair hearing side by side with that of all other countries.

We are now dealing with facts—not theories. We submit the musical stories of the American cities to be found in these pages as a concrete and specific demonstration of the proposition that the nation-wide propaganda made by the Editor of MUSICAL AMERICA was not only calculated to revolutionize the whole tendency of our musical life—it should be remembered that the campaign was begun at a time when the public was distinctly apathetic and doubtful—but that it has borne rich fruit and has accomplished the very objects for which it has aimed.

* * *

Much remains to be accomplished before the musical status of America is placed securely. In fact, we have merely begun to work out our salvation as a musical nation. But there is hope for us because we are pointed in the right direction. There remains the necessity of welding the thousand and one musical factors into one unit which will make its force felt and which will provide the machinery to work out the reforms that have already begun so promisingly. Another year will witness surprising developments along such lines.

* * *

A word of appreciation is due the large army of excellent representatives of MUSICAL AMERICA who have made this issue possible. In almost every instance our correspondents have been guided by the consciousness that their work had a vital public significance; and they have given unstintingly of their time and energy to the task of properly representing their cities.

THE WAR AND MUSIC

In replying to the queries put to them regarding the influence of the Great War upon musical creation the musicians contributing to MUSICAL AMERICA's symposium in the present issue differ in viewpoint and conclusions in a manner almost amusing. True, the consensus of opinion condemns the war itself as "an unmitigated evil," in Henry T. Finck's words, and one would, indeed, have to be an unregenerate Prussian to consider the cataclysm otherwise, out of the sheer humanity of the question. But apart from that it is a little amazing, not to say disconcerting, to read that the war "will probably have no effect on music"; that war cannot possibly stimulate creative effort; that the great composers did not follow periods of upheaval, but were the products of peaceable times; that the future trend cannot possibly be predicted. It seems to intimate a certain shallowness of understanding, a certain recalcitrancy of vision, an inability to look at the thing from the right angle and to apprehend the true issues of the case.

To our mind Maud Powell furnishes the answer most absolutely suited to the purpose. And she summarized the whole great truth in the profound observation that "the tortured soul bursts its fetters, rises into finer ether and proceeds to create new expression for its new estate." This "new estate" of the soul of humanity, that ineluctably fecundating influence, is the factor which most of our other correspondents seem not to have taken into account. In the abominations of the material war they have failed to pierce the veil which lies beyond and to realize the eventual generative force of those emotions which lay dormant in the times of peace when nothing stirred them to action. No, the struggle itself will merely paralyze artistic effort. But the spiritual resurgence which must ultimately follow this war of all wars will indeed find itself shapes of glory. For mankind will enter a newer estate than ever before.

If it required a Bach to express the spiritual summary of the Thirty Years' War and a Beethoven, a Wagner, a Schumann and a Chopin to formulate musically the consciousness which grew out of the French Revolution, the Napoleonic wars and the liberalizing turmoils of the early nineteenth century, to what majesty of genius shall we not look to utter in the accents and forms of beauty that supernal awakening which is close upon us?

PERSONALITIES



—Photo by Bain News Service

Cecil Arden, One of the New Acquisitions of the Metropolitan Opera Company

Cecil Arden is a young American mezzo-soprano who has been engaged by Mr. Gatti-Casazza to sing leading rôles this coming winter. Miss Arden is a pupil of Maestro Alfredo Buzzzi-Pecchia, the teacher of Alma Gluck, Sophie Braslau and other notables of the musical world. Although most of her education has been in this country, she studied in Italy with Maestro Buzzzi-Pecchia on his visits to that country every summer.

Miles—This interesting announcement came to MUSICAL AMERICA's office last week from Gwilym Miles, the baritone: "Born to Mr. and Mrs. Miles, on Sept. 14, a daughter; weight eight pounds." Mr. and Mrs. Miles are at their home in Mt. Vernon, N. Y.

Griffes—Charles T. Griffes, the composer, has utilized the five tone and six tone scale in setting five old Chinese and Japanese poems which will be shortly published by G. Schirmer's. The songs will be given in New York for the first time by Mme. Eva Gauthier at her Æolian Hall recital on Nov. 1.

Muzio—Claudia Muzio has been fondly styled "The Pet of the Metropolitan." The soprano spent her childhood days in the wings of the opera house, watching the famous artists, and hoping to emulate them some day. With her father, the stage manager of the Metropolitan at that time, she came to almost every performance and is remembered as "the little Muzio" by many of the old stage attachés.

Toscanini—Arturo Toscanini, formerly conductor at the Metropolitan Opera House, New York, has gone to the front to organize a series of concerts, according to a London dispatch. These concerts are to be given with an orchestra composed of soldiers who formerly played at La Scala and other Italian opera houses and theaters. The concerts will be held behind the lines at regular intervals for the entertainment of the men returning from the trenches for rest.

Mukle—May Mukle, the English 'cellist, unexpectedly appeared in the rôle of conductor Oct. 2 at Pittsfield, Mass. The community chorus had assembled in the high-school auditorium, waiting for its new conductor, Dr. Frank Sill Rogers of Albany, N. Y. However, Dr. Rogers was unavoidably detained. Miss Mukle thereupon "jumped in" and conducted the rehearsal. The chorus sang well, reading four-part English folksongs, unaccompanied, under Miss Mukle's bâton. After the rehearsal the 'cellist received an ovation and a vote of thanks.

Ornstein—Leo Ornstein, who is twenty-one years old, recently wrote a "Dwarf Suite" for piano, orchestrated a funeral march contained therein, jotted down his impressions of music of the Celestial empire, calling it "In a Chinese Town," all within a month. He submitted the works to Josef Stransky, the New York Philharmonic Orchestra conductor. As soon as Mr. Stransky had gone over the scores he invited Ornstein to visit him. After a two hour visit the young man was able to take to his old parents the tidings that the Philharmonic had accepted his works.



THE musical world will be startled to learn that no article of ours will appear in the Special Fall Issue. We have tried to overcome this serious shortcoming of our otherwise beautiful edition by carefully choosing a number of excellent articles which we have nicely edited, headlined and adorned with pictures. Yes, dear reader, we are actually obliged to help edit copy; at this moment there is half a ton of it on our desk. But let us leave a painful subject.

As we were saying, we have had no time to prepare a special article. We have tried in vain to have our chief run our picture without the fall assortment of words. Instead, he runs a photograph of a noted soprano's favorite Russian basshound.

However, we are not discouraged. We submit an abstract of the special fall article we have had in mind and would have published had we had time and confidently await the judgment of our intelligent readers and tenors.

Our article would have resembled this:

Polaric Evolution Applied to the Art of Scriabine and Ravel

(Carefully retouched picture of ourself comes here.)

DEBUSSY'S rudimentary projections have gravely subverted the tartrian of the Schönberg vulturine preposposites. I disclaim Zoilean malignity, but I protest at Brahms's sudorific, udal allusions to Wagner's *Woodcock Call* in his unpublished "Schlafrock Suite." Which brings us to Borodine's suscipiency in the trans-modern school by the cogently Uhlanian vigor in his "Excursion to Central Patagonia"—an exhilaratingly marvelous conception as reflected, for example, in the closing chords of the *Capon's Cry of Anguish*. The exquisite ecstasy of these sublime passages!! Notwithstanding the sudra capacity of this dimorphous subject, the composer—etc. (Blazes! Why haven't we more time!)

Headline in the New York Sun: "Mayor Mitchel Condemns Bruckner." For a moment we thought Mr. Mitchel

had gone back on his favored composers, the creators of his tango accompaniments, but we find that the object of our patriot's scorn is not Anton, the symphonist, but a political rival in the Bronx.



Air By Handle

The last hand organ man has vanished, as we related a couple of weeks ago. Arthur Shattuck, the piano virtuoso, captured one of the last of the tribe and sketched him for Counterpoint's readers. Mr. Shattuck's specimen, as you will observe, upholds our theory. Give the genial gentleman a shave, a shampoo, a Turkish bath and a Prince Albert and he'll hold his own as a Maestro of the Only Correct Method of the Old Bel Canto.

Spewed Forth

Sigmund Spaeth in the New York Evening Mail, Oct. 6.

Out of the internal convulsions and violent nausea recently suffered by the Oratorio Society has arisen the new Philharmonic Chorus of New York.

However, we find as we read further that Mr. Spaeth, like ourself, is a cordial friend of Mr. Koemmenich's new organization. Perhaps, even more so.

Our Weekly Mystery

(Disguised Plunder from the Evening Post)

They were listening to the long-haired, long-nailed, unkempt violinist in the "Bohemian" restaurant.

"Pretty bad!" remarked one diner. "He's soapless," agreed the other.

Fugo Religioso

(From a Clarksburg, W. Va., Paper)

If the programs are to be made devotional it will be necessary for the orchestra to resort to the fuge, adagio and other similar movements.

Geoffrey O'Hara tells us that he saw this on a program:

"Polinaise in A," Major Chopin.

"What relation is this to the 'Militaire'?" asks Geof.

Mr. Hawley Clings to His Guns

Last week we commented on Mr. Hawley's article in which he urged American composers to "take a glance over 'Hawaiian Butterfly,' 'For Me and My Gal,' and so forth, in order to find the inspiration for 'real American music.'" We suggested that our noted native composers pay due attention. And now Bandmaster Hawley sends me these earnest lines:

My Dear Cantus:

Yes, that is exactly what Messrs. Chadwick, Carpenter, Hadley, Parker, Cadman, Foote, Kramer and others should do—if they want to make music with a distinctly American "slant." I think no one questions the value of the musical works contributed to the world by the above-named composers, but I think no one would go so far as to say that any of their music speaks in an American idiom.

If "Hawaiian Butterfly" or "Paddle Addle" had been composed by one of them—with appropriate introduction—and labeled "Intermezzo Rustic" or something of the kind they would have been hailed as "the truly new American musicians who had at last found the true American idiom and expressed themselves beautifully and with great naïveté in their latest scores."

Very truly yours,

OSCAR H. HAWLEY,

Band Leader,

Nineteenth Cavalry, U. S. A.

Fort Ethan Allen, Vt.,

Oct. 9, 1917.

Nicely put, Mr. Hawley. One of these days, perhaps, the composers mentioned may see the error of their ways and learn to speak in the proper Broadway, that is, American idiom.

Oh, No! We Mean No One In Particular

Adapted from "Life."

"Who's the little, puffed-up man with the very important air?"

"He's a small fry composer who makes popular transcriptions for his publishers."

"And the big, genial, quiet man with the unassuming manner?"

"He's Blanko, the composer of a dozen great symphonies."

CANTUS FIRMUS.

GODOWSKY TO GIVE ONLY ONE RECITAL IN NEW YORK CITY



Leopold Godowsky, the Piano Virtuoso

Leopold Godowsky, the pianist, will give only one recital in New York City this season. He will appear at Carnegie Hall, Oct. 20, featuring the Beethoven Sonata, Op. 110.

Excellent Recital Opens Season at Converse College, Spartanburg, S. C.

SPARTANBURG, S. C., Oct. 9.—The initial recital of the winter season at Converse College opened on Friday evening of last week, when Eleanor Edson, mezzo-contralto, and William Mayfarth, pianist, were heard in joint-recital. Both artists won unequivocal success in an exacting and attractively designed program. Miss Edson is a graduate of Smith College and of the New England Conservatory of Music, and has appeared with the New England Conservatory Orchestra in Boston, under the baton of George Chadwick. Mr. Mayfarth comes from a professorship in McGill University, Montreal. He has studied in New York and abroad.

J. R. D. J.

Says Reger Is No Longer Popular on Organists' Programs

"It is interesting to note how Max Reger as an organ composer has dropped out of the recital program," comments H. C. M. in the *Musician*. "About six or seven years ago his pieces, forbidding in their visual complexity, were in use chiefly by those organists who are always on the lookout for the better class of novelties. Reger's enormous facility hypnotized the public. It takes a good deal of courage to characterize a mammoth building as an architectural monstrosity. Time and time again composers with facile technique and great powers of invention overawe the timid and are given a rank that time denies them."

assisted by eminent artists. The programs embrace works by Raff, Liszt, Porpora, Moszkowski, Schumann and other masters.

The Carl Rosa troupe has been doing well at Manchester, England, where Marie Roze sang the rôle of *Marguerite* in French. An epidemic had seized all of Rosa's prima-donnas, and when Georgie Burns, late in the afternoon, took to her bed, the manager had to appeal to Marie. No possible means could be found of clothing the full-blown Roze with the garments of the slender Georgie, so Carl Rosa and Harry Mapleson stood over the dressmakers 'til the three necessary dresses were completed. Another bit of *réclame* for Marie.

Wagner's generosity bids fair to become as proverbial as his urbanity. After the recent production of "Parsifal" at Bayreuth, he presented each of the principal interpreters with a souvenir, as a mark of his gratitude. When it came to the turn of *Amfortas*, Herr Reichmann, Wagner pulled ten marks from his pocket and pressed it upon.

As the artist, not unnaturally, looked disappointed, he said to him playfully, "What! is that not enough for you? Why, the most admirable of *Tristans* got only a thaler!"

MUSICAL NEWS OF THIRTY-FIVE YEARS AGO TO-DAY

"Contes d'Hoffmann" Disappoints—Brooklyn Philharmonic to Celebrate Twenty-fifth Anniversary—Henschel Produces Novelties—Wagner Rewards "Parsifal" Singer

MUSIC AND DRAMA, the leading musical periodical of its time, published by John C. Freund, contained the following news in its issue of Oct. 21, 1882:

If "Les Contes d'Hoffmann" had been announced as a fantastic opera by Gounod or Boïto, its success as a musical work would have been assured before the end of the third act, but many of the audience who went Monday last to the Fifth Avenue Theater in the expectation of hearing some new, easy, tuneful melodies by Offenbach, with the usual obligato accompaniment of equivocal gestures, were disappointed.

This posthumous opera of Offenbach's is of greater pretensions than a common *opera-bouffe*. The choice of a libretto was somewhat of a mis-

take . . . in fact, nobody unless acquainted with all the different novels of Theodore Hoffmann can understand or appreciate the characters and incidents in Barbier's libretto. . . . Only the song of the automaton, *Olympia*, reminds the hearer of the composer. . . . The romance "Elle a fuit, la tourterelle" is a melody full of sentiment and pathos. The following barcarolle, "Belle nuit," is not only the happiest strain of this opera but one of the most pleasing and catching of Offenbach's vast repertoire.

The Brooklyn Philharmonic Society will celebrate the twenty-fifth anniversary of its existence at its first concert this season. In honor of the event, Mr. Thomas will have an orchestra increased to 120 members.

The musical season promises to be one of the busiest we have ever had. Mapleson with his Italian opera; Maurice Grau, with his French opera; D'Oyly Carte, with English opera; McCaull, with Gilbert and Sullivan opera; the Germania with Geistinger's comic opera; with the addition of Strauss's "The Queen's Lace Handkerchief." The Casino, and the Boston English Opera Company at the Alcazar, furnish a bill-of-fare in which every appetite can find some favorite morsel.

The list of concerts is equally long and varied; the programs of our musical societies, the Philharmonic, the Symphony, the Chorus and the Oratorio societies, contain several novelties and have been arranged with great taste and judgment.

Mr. Henschel will produce among other novelties Gernsheim's new symphony (a deeply interesting work) during the ensuing season of concerts given under his direction by the Boston Symphony Orchestra.

Signor Del Puente has returned from Europe to participate in the Abbey-Nillson concert tour.

Bernard Boekelmann will give two soirées at the Standard Hall this winter,

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How New York Newspapers Viewed the San Carlo Operas

The audience, a large one, was enthralled.—*New York Evening Telegram*.

Nearly 5,000 persons attended yesterday's two performances.—*New York American*.

The first fortnight of the San Carlo's stay in the Metropolis earned \$30,000.—*New York Times*.

The audience demanded so many encores the performance was prolonged until after midnight.—*New York Herald*.

The San Carlo Opera opened to a packed house, from which three thousand more New Yorkers had been turned away.—*New York Times*.

All the San Carlo principals could well stand comparison with those of more famous and far more expensive companies.—*New York Evening Mail*.

A house in which standing room was as the golden fleece greeted the San Carlo performance of "Rigoletto."—*New York Evening Sun*.

There was a throng to hear "Gioconda." To the surprise of many rival promoters of Italian music here, the house again sold out for the least familiar opera of the week.—*New York Times*.

The San Carlo organization is so worthy that it is bound to insure us a yearly invasion. "The Barber" was a treat, sung and acted with spirit and unction rare to the local stage.—*New York Evening World*. "House Sold Out" was the announcement that greeted ticket seekers at the 44th Street Theater when the San Carlo Company presented "La Gioconda." The performance deserved the liberal patronage.—*New York Evening World*.

The great success of the San Carlo Grand Opera Company, which has been giving admirable performances the past two weeks to capacity houses, has caused the extension of the engagement for another week.—*New York Evening Mail*.

It is evident that Fortune Gallo knows more about grand opera than many of the "wise ones" in and about New York who gave him a hearty laugh when he stated that he expected to invade the Metropolis some day.—*New York Sun*.

Broadway has been surprised by the success of the San Carlo Grand Opera Company, which has managed to fill the 44th Street Theater at every performance. Accordingly, it was decided to extend the engagement another week.—*New York World*.

**The San Carlo Company Broke All Records for Visiting
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The Ward-Stephens Musical Settings of SACRED WORDS

Contents

Praise God for Life Made New (Illumination).....
Shepherd Take Me by the Hand.....
Love Never Filleth.....
In My Father's House Are Many Mansions.....
Love Not The World.....
Awake Thou That Sleepest.....

The majority of Church singers are quite frequently obliged to transfer their affections professionally from a Church of one denomination to that of another and in consequence are at times confronted with the problem of a suitable repertoire. For instance, what may be sung in a Methodist, Presbyterian, Episcopal or Baptist Church may not be allowed in a Unitarian and Universalist Church and texts wholly appropriate for the service in either of these churches are generally unsuitable for Christian Science Service. Again many songs, because of both text and character of the music, which are ideal for Christian Science Service, are quite out of place in other Churches because they are too specific. The composer has therefore made a selection of texts that are in his opinion, not only admirably suited to any Church service, but, because of the varied character of the words and music, should make these six songs a very useful contribution to the Church Singer's repertoire. Particular care has been taken with the accompaniment which may be played on either the piano or organ without losing its life on the one or sounding jerky on the other.

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BALTIMORE STRIKING NEW BLOWS FOR PROGRESS IN MUNICIPAL MUSIC MOVEMENT

"City of Civic Music" Entering Golden Era of Community Accomplishment—Symphony Orchestra, Supported by Municipality, Announces Engagement of Distinguished Soloists—John C. Freund to Attend Inaugural Concert as Guest of the City—Mayor Preston a Powerful Factor in Promoting Artistic Development—Kinsey Course at Lyric Theater Will Introduce Famous Artists and Orchestras

BALTIMORE, MD., Oct. 15.—A note of optimism is sounded by those who are responsible for the management of local musical affairs. The musical outlook appears to be very promising, and the 1917-1918 season doubtless will advance the status of musical activity of all organizations. The announcements of our Municipal Symphony Orchestra plans and the other varied forms of musical enterprise which cover every department of endeavor, from symphony concerts, grand opera and artist recitals to the humble efforts of community choruses, will represent a greater number of concerts and, no doubt, will elevate the general musical taste. That the musical

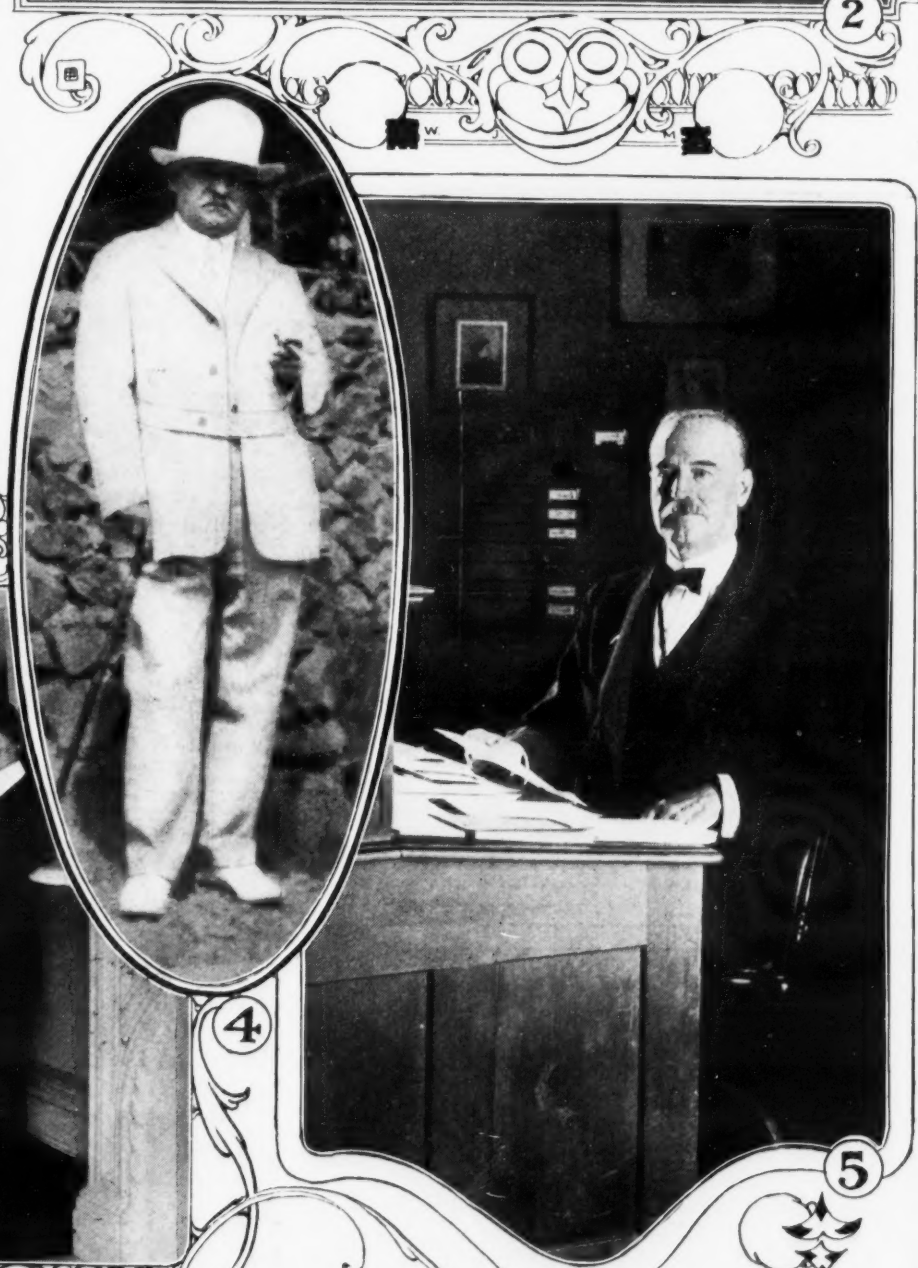
Factors Which Make for Baltimore's Supremacy in Civic Music

Municipal Orchestra
Municipal Choral Society
Twelve Choruses
String Quartet
Three Music Schools
Oratorio Society
Music School Settlement
Two Opera Classes
Peabody Conservatory Activities:
Students' Orchestra
Junior Orchestra
Elementary Orchestra
Opera Class
Artist Recitals
Choir Bureau
Two Settlement Orchestras
Concerts by Five Visiting Orchestras
Boston and Aborn Opera Seasons
Matinée Musicales
Private Recitals

interest of the general public is rapidly expanding was demonstrated at the opening of the season, Sept. 12, at the celebration around the base of Washington Monument, when 4000 persons lent their voices enthusiastically toward municipal musical activity.

Through the municipal activities there is being set a standard which has been copied by many cities. It is not generally found that musical organizations have municipal support; in fact, credit may go to Baltimore as being the first to adopt outdoor community singing, the first city to have its municipal anthem, to give municipal support to a symphony orchestra and to a choral society. This energy in behalf of musical progress is due to wide-awake methods of the city fathers, the special sponsorship of the Mayor, James H. Preston, and to the labors of the indefatigable managers. The Baltimore Symphony Orchestra, Gustav Strube, conductor; Frederick R. Huber, manager, has become the pride of every local music-lover, and this, the third season of our municipal orchestra, will show an increase in popularity and an advance in educational value to the community. The regular series of concerts will be extended.

The soloists engaged are Sophie Braslau, contralto; Arthur Shattuck, pianist; Irma Seydel, violinist, and Mischa Levitzki, pianist. The Orpheus Club, a local



WORKERS WHO ARE MAKING BALTIMORE FAMOUS AS A CITY OF CIVIC ACCOMPLISHMENTS IN MUSIC
No. 1—From left to right: Gustav Strube, Conductor, Baltimore Symphony Orchestra; Mayor James H. Preston, its Sponsor, and Frederick R. Huber, Manager. The photograph is taken at the base of the monument of George Peabody, the founder of the Conservatory of Music. No. 2—An Artistic Dancing Class, Peabody Conservatory of Music. No. 3—Henri Weinreich, Director, European Conservatory, and his Lecture Class. No. 4—Joseph Pache, Director, Baltimore Oratorio Society and Woman's Philharmonic Chorus. No. 5—Harold Randolph, Director, Peabody Conservatory of Music

organization of male singers, will appear at one of the concerts. At the opening concert of the Baltimore Symphony Orchestra, Oct. 19, John C. Freund, editor of MUSICAL AMERICA, will attend as the guest of the city. The conductor, Gustav Strube, has arranged programs which mark a high artistic level. The orchestra has been enlarged and certain changes in its personnel have been made.

Peabody's Influence Wide

When forecasting the musical activity of the coming season prominence must be given to the management of the Peabody Conservatory of Music. Under the wide scope of musical activity of this institution, the city gains its artistic enlightenment and the far-reaching influence of this wholesome musical effort, making an appeal to musician and to layman alike, produces a real atmosphere of musical life.

Harold Randolph, director of the conservatory, has for years displayed a keen insight as to the ideals which should

prevail. His guidance has been manifested throughout every department of the large main school and, with the able assistance of May Garrettson Evans, superintendent of the preparatory department, the work of the conservatory has grown to such proportions that the school now ranks in size among the foremost in the country. The enrollment last season was 1444 pupils, with an addition of 1200 members of ensemble classes, choruses, orchestras, artistic dancing, rhythm and appreciation, etc. The teaching staff embraces seventy-one teachers. Among the many phases of endeavor the course of twenty artist recitals on Friday afternoons stands foremost; announcements as to soloists will be made by Mr. Randolph later.

To Extend Courses

The Opera Class will be conducted by Baron Berthold, the Senior Orchestra will be trained by Gustav Strube, the Junior and Elementary orchestras are under Franz Bornschein. While the di-

rect teaching efforts at the Peabody Conservatory have resulted in establishing a very high standard, the proposed general educational scheme will broaden the usefulness of the institution to the community. There are being planned lecture-recital courses which are intended to develop music appreciation. A number of schools have recognized the importance of co-operation and these lecture recitals will form a part of their curricula. These schools and universities will grant suitable credits to their students who are taking music courses at the Peabody.

Besides the usual instruction departments, the Peabody Conservatory is conducting scientific experiments for determining musical talent and giving vocational guidance to the pupils. A number of significant tests have been made and the experiments are proving valuable. Otto Ortman has charge of this work, with the assistance of Grace Spofford

[Continued on page 94]

BALTIMORE STRIKING NEW BLOWS FOR PROGRESS IN MUNICIPAL MUSIC MOVEMENT

[Continued from page 93]

and Mrs. Anne Carpenter. Dr. Dunlap of the Johns Hopkins University and Dr. Seashore of the University of Iowa are co-operating with the "Psycho-Musical Department." Ruth Lemmert, Henrietta Baker Low, Gertrude Yingling and Anne Carpenter are giving capable aid to the large classes in rhythmic expression, choruses and artistic dancing.

Joseph Pache, director of the Baltimore Oratorio Society and of the Woman's Philharmonic Chorus, looks forward to a repetition of last season's success with a requested repetition of Pierné's "Children's Crusade," in the rendition of which the Baltimore Oratorio Society will have the assistance of a children's chorus made up of school children chosen from the various public schools of the city. The second concert will take place late in the season, when a new work is contemplated for performance. The Woman's Philharmonic Chorus will give two concerts, at which a number by Herman Spielter, New York, a chorus by Nowowiejski and two works by the local composer, Franz C. Bornschein, specially written for the organization, will be heard.

The Baltimore String Quartet, Frederick R. Huber, manager, will give another series of chamber music evenings

in the Art Gallery of the Peabody. The quartet will have the assistance of different pianists in the renditions of several ensemble novelties and will also give classic programs. The success of the first year's work of the organization marks the appreciation of the general public and the stamp of approval has been well warranted. These ideal evenings have attracted a large following. Joan C. Van Hulsteyn, Orlando Apreda, Max Rosenstein and Bart Wirtz are the members of the quartet. Mr. Huber also announces that the Baltimore Choir Bureau, which he manages, is meeting with success, demonstrating a real necessity in the musical life of the city. This bureau has placed many singers and organists in prominent positions.

The European Conservatory of Music, Henri Weinreich, director, has entered its eighteenth season with a large enrollment at both the preparatory and the main departments. As assistants to the director as teachers of piano are Nettie Williams and Maude Schaefer. Edgar T. Paul has charge of the voice department; Julius Zech and Joseph Imbroglia are instructors of violin. It is planned to give a series of benefit concerts for some local charity organizations throughout the season. Mr. Weinreich announcing the first concert date as Nov. 2. Teachers' certificate recitals will be given by Katherine Gruenbine and Maude Schaefer.

Howard R. Thatcher, director of the music department at Maryland College for Women, Lutherville, Md., is arranging a series of faculty concerts. The teaching staff comprises the director, Howard R. Thatcher, organ and piano; Robert Paul, harmony and composition; A. Lee Jones and Eugene Martenet, voice. Richard B. Meyer and Eva Allen, piano; Mary Muller Fink, harp, and Helene Broemer, cello. The faculty members will contribute mixed programs. This season's enrollment is crowded to its fullest capacity.

Choral Forces to Join

The celebration of the 400th anniversary of the Protestant Reformation, which takes place at Baltimore in No-

vember, will bring together a massed chorus of 250 singers, under the direction of Edgar T. Paul. Concerts are scheduled for Nov. 1 and 4 at Albaugh's Theater and probably at the Fifth Regiment Armory.

The special features at these concerts will be the singing of the prize anthems, "Blessing, Glory, Wisdom and Thanks," by Ralph Leward (first prize), and "I Will Extol Thee," by J. F. Ohl (second prize). Along with these modern examples there will be presented the music of Martin Luther, Cruger and other composers of the Reformation epoch. The chorus will be assisted by a large local orchestra and by a soloist to be announced.

Clara Schaefer, the local manager of Elizabeth Gutman, states that this singer has been engaged with the Russian Symphony Orchestra at its Baltimore engagement, Nov. 23. Tours in the Middle West and New England are also booked.

Wilbur Kinsey, the manager of The Lyric, has been instrumental in bringing to Baltimore an unusual number of important musical organizations. The bookings for the season show a series of seven Symphony Evenings of the Baltimore Symphony Orchestra, Oct. 19, Nov. 16, Dec. 28, Jan. 25, Feb. 15, March 22, and April 19. The Boston Symphony concerts are scheduled for Nov. 7, Dec. 5, Jan. 9, Feb. 13 and March 13. The soloists are Mme. Melba, Winifred Christie and Fritz Kreisler. The series of concerts by the Symphony Society of New York, under the direction of Walter Damrosch, are listed Nov. 27, Jan. 21, Feb. 26 and April 4. Percy Grainger, pianist; Mme. Galli-Curci, soprano, and Jascha Heifetz, violinist, will be the soloists.

The Russian Symphony Orchestra will give one local concert at the Lyric, Nov. 23, when Elizabeth Gutman, the local soprano, will be the assisting soloist. The Philadelphia Symphony Orchestra, Leopold Stokowski, conductor, will give a series of five symphony concerts at the Lyric on Nov. 14, Dec. 12, Jan. 16, Feb. 6 and March 6. Margaret Matzenauer, soprano; Jacques Thibaud, violinist, and Ossip Gabrilowitsch, pianist, are the solo-

ists selected. Besides these symphony organizations, there will be a short season of opera by the Boston Opera Company and other engagements are pending.

The Melamet Opera Class will give its usual performances at Albaugh's Theater, the date to be mentioned later. David Melamet's pupils, who comprise this class, will in all probability also prepare a program for their annual Lenten concert. The various choral organizations are booked for appearances throughout the season. As in the past, the management will present a series of afternoon musicales at Ford's Theater, when celebrated artists will appear. A number of choral concerts are listed by the Germania Männerchor, Theodore Hemberger, conductor; Arion Singing Society, Charles H. Bochau, director; the Masonic Choir and the Beausant Commandery Choir, Hobart Smock, leader, and the Treble Cef Club, under the leadership of Sadie Geere Thomas.

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RECORD ENROLLMENT AT ST. CHARLES, MO., COLLEGE

Director Miller of Girls' Institution
Negotiating with Prominent
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ST. CHARLES, Mo., Oct. 12.—Much of the musical activity of this city centers around the Lindenwood College for girls, where an artists' series has been given for a number of years. The college has the largest enrollment in its history this year and was fortunate in securing for director of music Leo C. Miller of St. Louis.

Ariel Gross, Miss Gaines, Miss Oldfield, May Pero, Dorothy Biederwolf, Agnes Gray, Charles Galloway, George Cibulka and Mrs. Wilhelmina Lowe Speyer.

Negotiations are now under way by Mr. Miller for the engagement of a number of prominent artists for the course and these will be announced shortly. It is certain, however, that Rudolph Ganz, pianist, will appear during the season. H. W. C.

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RED-LETTER SEASON FOR ITS PUBLIC SCHOOL MUSIC LAUNCHED IN DULUTH

Grant Credits for Work Done Both In and Out of School—Add Four Years' Musical Course to High School Curriculum — Mrs. Richards Presenting Celebrated Artists—Work of Matinée Musicale — Record Season Seems Assured

DULUTH, MINN., Oct. 12.—Music and then more music, seems to be the slogan for Duluth this year. Never before has there been such a notable musical season planned for this community, and never has there been such enthusiastic response from the public. To quote from a local editorial—"The one great cry that seems to go up all over is, 'Give us Music!' This not alone to hear, but to let from our souls what can be freed only in this form. Those who answer the cry are doing a great national service. Those who fill us so full of music that there will come an almost spontaneous outburst of rhythmic, tuneful expression, no matter if crude, will have done as much as the Red Cross to heal our wounds and to lift our eyes."

Work of Matinée Musicale

This is the motive that has imbued the Matinée Musicale, Duluth's largest musical club, with more earnestness and sincerity than ever before. While the stern exigencies of a country at war have laid their spell upon all plans, so that everything of a merely social or accessory description has been eliminated from the schedule, the club has, with more earnestness than ever, set itself the task of providing musical events that shall excel anything hitherto offered, and which will surely keep alive a high standard of art, and give expression to the true mission of music.

The Matinée Musicale presents this season four noted artists—Louis Gravenre, Pablo Casals, Madame Povla Frijs and Pasquale Tallarico. There are some features of this year's work which will be of great interest and somewhat of a new departure, such is the "Colonial Program," which will be given in November at the Lyceum Theater and which with its colonial setting, its quaint costumes and old-fashioned music, is peculiarly in keeping with the patriotic sentiments which we are nurturing at this time.

A special treat for the young people was the free concert recently given for the Duluth public schools by Cordelia Ayer Paine, pianist, and Florence Mac-



No. 1—Mrs. Ann Dixon, Director of Music in Duluth's Public Schools. No. 2—New Armory in Duluth, Where the Principal Concerts Will Be Held; the Seating Capacity is 3000. No. 3—Mme. Galli-Curci's Arrival at New Armory, Duluth, on Sept. 21, Where She Sang to Capacity Audience of 3300; Mrs. George S. Richards, Local Impresario, and Manuel Berenguer, Flutist. No. 4—Mrs. Charles S. Sargent, New President of Duluth's Matinée Musicale. No. 5—Mrs. George S. Richards, Presenting Duluth's All Star Musical Course

beth, soprano of the Chicago Opera Company. This concert was given under the auspices of the Matinée Musicale and was an unqualified success, judging by the enthusiastic young audience that packed the large Auditorium.

One of the most important phases of the club work will be the community sings, which will be held at regular intervals in various parts of the city. The club is fortunate in securing the leadership of Mrs. Charles S. Sargent as president.

Her up-to-date and progressive policy, together with the support of an unusually strong board of directors, brings prompt response to the call for renewal of membership and keen interest in the preparation of the work for the coming season.

Mrs. Richards's Course

An audience of over 3300 greeted Mme. Galli-Curci and Rudolph Ganz at the opening Concert of Mrs. George S. Richards's "All Star Course" at the New Armory, Sept. 21. This is the second year that Mrs. Richards has been bringing the musical celebrities to Duluth. This season opened with an advance subscription of over 2000. The other offerings of the "All Star Course" are: Fritz Kreisler, Oct. 5; Paderewski, Nov. 2; the Paulist Chorists of Chicago, Nov. 30. Directly after Christmas Mrs. Richards will present the San Carlo Grand Opera Company in four performances at the Lyceum Theater, which will include "The Jewels of the Madonna" and other operas never before given in Duluth.

The acoustic properties of the New Armory Building—with seating capacity of over 3000—proved so satisfactory for recitals given there for the first time last season, that this year nearly all the concerts will be given there. Mme. Schumann-Heink, Mischa Elman, Anna Case and Ethel Leginska will all appear at the New Armory during the season under the local auspices of the "Popular Artists' Course."

School Music's Year

The coming year will mark a new epoch in the development of music in the Duluth public schools. Through the hearty co-operation of Dr. K. J. Hoke, the new superintendent of schools, who is sincerely interested in the development of good music, a four years' course in music is to be added to the high school curriculum and credits will be granted on the same basis as any other subject.

Another advance step was taken when it was decided to grant credits for work done in music with accredited teachers outside of school. A musical instructor

has been provided for each high school, who will give his entire time to teaching all phases of music such as chorus work, musical appreciation, history, theory, harmony, sight reading, glee club and orchestra work.

Each school will maintain its grade orchestra and their individual units will combine at all building functions. Their grade orchestras will be augmented this year by pupils who were in the "After School Classes" last season. About 150 availed themselves of instruction at fifteen cents per lesson, and this work will be continued again through the co-operation of local conservatory teachers.

Through the efficient leadership of Mrs. Ann Dixon, director of music in the public schools, with two efficient high school music teachers, three grade high teachers and two special helpers in the grades, Duluth feels that music is gaining and holding a solid place in the community that will make the city a leader throughout the state and county in all things musical through her public schools.

Choral Society's Plans

On Dec. 13, the Duluth Choral Society will give Handel's "Messiah," under the direction of R. Buchanan Morton. This will be performed for the benefit of the local Red Cross fund. About Easter time another oratorio (probably Gounod's "Redemption") will be given by the society. All the solo parts will be taken by Duluth artists.

One of the oldest women's musical clubs of the country is the Duluth Cecilia Society, its initial meeting having been held on Saint Cecilia's Day, Nov. 22, 1888. The Cecilia Society presented a program at the first National Convention of Musical Clubs at the World's Fair in Chicago and received a diploma of honor. The society is little known to the public at large because its membership is limited to thirty. Its meetings are held at the homes of the members and the purpose of the society is the intimate study of the world's best music. It is required that the members be actively engaged in music. Many of them are professionals and they are all members of the Matinée Musicale. The singing of patriotic songs and the study of French and Russian music from folk songs to the modernists, will comprise the year's work of the Cecilia Society as announced in the program. Mrs. A. M. Gow is president; Josephine Carey, vice-president; Florence Williams, secretary; Mrs. Ingersoll, treasurer, and Mrs. Stella Prince Stocker, librarian.

The Duluth Music Teachers' Association, an organization one-year old, has accomplished a good deal in raising the standard of the local teachers and developing a general spirit of co-operation. Carlotta Simonds, who has been prominent in the musical life of the city, is president.

Duluth's leaders feel that music will not be adversely effected by the war. "Certainly the war will prove the greatest stimulus that community singing has ever had," says Mrs. Charles S. Sargent, president of the Matinée Musicale. Jens H. Flaaten says—"So far, I do not know of any musicians that have been drafted for the Army that will be a great loss to Duluth musically, although I supplied the battleship Iowa with a band of twenty pieces." The spirit is for good music in Duluth in spite of the war.

MRS. GEORGE RICHARDS.

SELMA, ALA., SEES PROGRESS

Adopt Revised Course in Public Schools After Consulting Private Teachers

SELMA, ALA., Oct. 8.—That music shall mean more to the town than it has done before is the determination of all musical interests in Selma. For three years outside music study has been accredited in the high school. Last month Anna Creagh, supervisor of music, called a meeting of the outside music teachers to discuss some plan by which a more intelligent and co-operative course might be pursued and a more just examination be given for the outside credit at the conclusion of the school year. It was decided to adopt a music primer and grade the course in this primer.

The superintendent of schools, Arthur Fort Harman, is interested in doing whatever he can for the betterment of music conditions in the town and in the schools, and it is due to his interest that all work done in music in the High School receives credit. Selma High School bears the distinction of being the first in the State to credit outside musical work.

The Haydn Club of Philadelphia, which is under the efficient direction of Gertrude Hayden Fernley, began its rehearsals recently.

Stella Prince Stocker

(Oes-qua-wi-gi-shi-go-que)

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"Music Vital Now," Buffalo's Wartime Watchword

Local People Assured of Many Excellent Concerts — Mrs. Smith Offers Famous Orchestras and Soloists—Chromatic Club Plans Attractive Series — "Messiah" Will Be Performed by Community Chorus During Christmas Week

BUFFALO, N. Y., Oct. 14.—The present outlook on the coming music season is very gratifying. The abnormal wave of pessimism that swept over the local musical world when war was declared has subsided in a measure; better judgment is being used and, while a conservative attitude still prevails, particularly among the singing societies, which are factors of importance in the musical movement of the city, it is reassuring to know that a complete cessation of concert-giving by certain of them has been reconsidered. It has been generally conceded that to cut music out of the season's entertainments would be a serious mistake. In the discussions *pro* and *con* that have taken place on the subject among various choral organizations, the consensus of opinion is that if music in normal times is a necessity and pastime, at this particular time it is vital for the good of the community at large. There are still a few pessimists who delight evidently in sowing discord and uncertainty; however, among the rank and file of musicians a spirit of splendid altruism is manifesting itself, a desire to do one's utmost to cheer the men who are going away to defend the principles of our Republic and to help those who are left behind in many sorrow-stricken homes. So, while there may not be as many concerts as in former seasons, there will be a quantity of good music of many kinds.

Mai Davis Smith Series

Mrs. Mai Davis Smith is going on as usual with her subscription series with

Buffalo's Prospect

Mai Davis Smith Series
Chromatic Club's Concerts
Community Chorus "Messiah"
Twentieth Century Club Concert
Municipal Orchestra's Programs
Rubinstein Club Events
Clef Club Concert
Orpheus Society's Concerts
Guido Chorus's Programs
Philharmonic Chorus's Concerts
Harugari-Frohsinn Chorus Events
Schumann-Heink Recital
Free Organ Concerts

an optimism that is admirable. The six concerts she has planned for this season are of a high order of excellence and the following are the attractions she offers, for which she reports a fine advance sale of season tickets: Oct. 30, Helen Stanley, soprano, and Giovanni Martinelli, tenor, in joint recital; Dec. 4, Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, and Mischa Levitzki, pianist, as soloist; in January the

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Organ—Piano

Organist and Choirmaster Lafayette Presbyterian Church. Organist and Choirmaster Temple Beth Zion.

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Buffalo, N. Y.



No. 1—Mrs. Mai Davis Smith, Whose Concert Series Are Brilliant Events of Each Musical Season, Knitting for the Soldiers. No. 2—Harry Barnhart, in a Characteristic Pose, Conducting the Community Chorus in Buffalo. No. 3—Seth Clark Director of the Guido Chorus and a Leading Influence in the City's Musical Life. No. 4—John Lund, Director of the Buffalo Orpheus Society and Director of the Municipal Orchestra. No. 5—Left to Right: Henry Dunman, One of Buffalo's Prominent Musicians, and Alfred Jury, Director of the Clef Club, Bowling on the Green

Boston Symphony Orchestra, under the direction of Dr. Karl Muck; Feb. 18, two-piano recital by Harold Bauer and Ossip Gabrilowitsch; March 13, Philadelphia Orchestra, Leopold Stokowski, conductor, and Eddy Brown, violinist, as soloist; in April, a concert by Mme. Galli-Curci, soprano, and Rudolph Ganz, pianist. In addition to her series, Mrs. Smith will manage locally the following artists: Fritz Kreisler (Thanksgiving night), Boguslawski, Russian pianist, in recital (Nov. 15); Mme. Yvette Guilbert (Nov. 17); San Carlo Opera Company (week of Oct. 29), and, in April, John McCormack in his annual recital here. Mrs. Smith's series will be given in Elmwood Music Hall, as will the Kreisler and McCormack concerts. The San Carlo Company will appear at the Teck Theater and the other attractions at the Twentieth Century Club.

The Chromatic Club announces a very attractive series of concerts, three to be given in the evening and ten in the afternoon. The evening concerts are as follows:

Jan. 15, Oscar Seagle in recital. February, Guiomar Novaes, pianist, in recital. March, Barrère Little Symphony Orchestra. Afternoons: Nov. 3, Winifred Christie, pianist, and May Mukle, cellist. Nov. 17, MacDowell "Fairy Tales," with stories read by Thekla Adam; at the piano, Mrs. Hillman and Miss Martin; also a group of songs by Annette Kahler and piano, and violin numbers by Miss Morgan and Miss White. Dec. 15, Christmas Music. Jan. 12, Margaret McNamara, in group of songs, and Warren Case, pianist. Jan. 26, Sylvia Spencer, pianist, and Sascha Jacobinoff, violinist. Feb. 9, "Humoresque," Feb. 23, chamber music by the Misses Lewis and Mme. Baret and Agnese Storck, soprano soloist. March 9, George Hamlin, recital. March 23, Mrs. Gearhart, pianist, and Miss Numan, soloist. April 6, chamber music, under the direction of Mme. Oncken, Mabel Storck, soloist.

In addition, the Chromatic Club will through several of its members be actively interested in extension work, both at the Westminster Settlement House and in the schools.

The Community Chorus will again rehearse each week under the direction of Harry Barnhart, and "The Messiah" is announced for Christmas week, with local

soloists. Mrs. George Barrell, who is serving her third term as president of the Chromatic Club, is at the head of the community movement. She is also a firm believer in song as a healthy antidote for the stress and worry of the present time.

The Twentieth Century has up to date arranged only one concert for the season, which will be given at the club house on Jan. 10 by the Cherniavsky Trio. Harriet Buck, chairman of the music committee, expects to arrange at least another concert before the end of the season.

The Rubinstein Club will go on as usual with its weekly meetings and rehearsals, under the efficient direction of Mary M. Howard. In addition, the club will be interested in extension work and will give several concerts for the soldiers who may be quartered here. Mrs. Watkins, the president of the club, feels that there must be unity of purpose among musicians, that no one must shirk, but give freely of his best in order to help ameliorate depressing conditions. Mrs. Gilbert Browne Rathfon, who founded the Rubinstein Club, will devote a day each week to the Rubinstein Club founded by her at Niagara Falls.

Among the Choruses

After considerable discussion, the Orpheus Society has finally decided to give the usual concerts, i. e., three during the season. The question of continuing to sing in the German language has been decided in its favor, though at each concert certain patriotic songs will be sung in English. The ranks of the society have been depleted by conscription, but Director Lund hopes to be able to fill them up to their original quota. The society has been among the first since war was declared to offer its services for patriotic affairs and will continue to do so. Director Lund at the first concert will present a choral work, with incidental solos for baritone and soprano, composed by him on a poem written by Lord Byron on Greek independence. It ranks among the best of Mr. Lund's compositions. Mr. Lund will lead the

Municipal Orchestra in the free concerts that will be given at the Broadway Auditorium during the season. He is another firm believer in the healthy influence of music and the necessity to have all we can just now.

Seth Clark, director of the Guido Chorus, holds similar views and has planned three concerts for the season, the first of which will be a gala affair and will be given under the patronage of the Buffalo Conservatory. Patriotic music will be a feature of the Guido concerts. Alfred Jury, director of the Clef Club, announces one concert for the season.

The Philharmonic Chorus will rehearse throughout the season under the direction of Andrew Webster, and will give at least one concert, perhaps more, this being contingent on local conditions. The directors of the Philharmonic Society have decided to have no May Festival next spring.

The Harugari-Frohsinn Chorus, under the direction of Otto Wick, will give two concerts. The Sängerbund Society has no definite plans.

Mme. Schumann-Heink will sing here in November and among the local affairs of interest will be a series of violin recitals, six in number, which will be given by Mrs. John Leonard Eckel, one of Buffalo's talented musicians.

Free organ concerts will be given in Elmwood Music Hall on alternating Sundays during the season.

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JOHN LUND

Director

Buffalo Orpheus Society
Buffalo Orchestral Society and Buffalo Municipal Orchestra.

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MR. GEORGE COPELAND is a remarkable pianist, remarkable in many ways. Hearing him, one forgets the limitations of the piano, its evil influence, its irritating aggressiveness and arrogance. The piano, rightly played, is a peculiarly intimate instrument. When played by Mr. Copeland, it makes an individual appeal, so that the hearer is conscious of this intimacy.

Mr. Copeland is justly famous as an interpreter of Debussy. No other pianist appearing in American concert halls is so successful in conveying the poetic spirit, the dreaminess of thought and suggestion, the mirage, the "atmosphere" of this impressionist. But Mr. Copeland is by no means a specialist; it is in his power to evoke the feeling and moods of the eighteenth century. He is the confidant of Couperin; Scarlatti has taught him the secret of Italian brilliance; Bach has put into his hands the music written by him for the clavichord. Mozart's classic purity and tender grace find in him simple and full expression.

Nor is the later romanticism foreign to this pianist. A sonata by Beethoven played by him is no longer formal and academic. The introspection and brooding of Schumann, his peculiar melancholy, his soaring aspiration, his shy confession, are revealed to the hearer as if he were alone with the composer. Nor with Mr. Copeland is there merely the "heroic" Chopin so loudly vaunted by pianists of formidable force and iron fingers.

Few pianists have Mr. Copeland's beautiful touch; few his irresistible rhythm, as shown in his interpretation of Spanish dances. It might be said of him, as Swinburne said of Coleridge, that he is lonely and incomparable.

PHILIP HALE

Boston, 1917.

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St. Louis Republic, July 25, 1917: "So realistic was his rendition of his great solo at the close of the first act that the audience leaned over spellbound by the illusion of his heart-rending grief over his faithless grief."



Photo © Mishkin

As "Canio"

"Elijah"

St. Louis Times, Sept. 18, 1917: "Forrest Lamont achieved triumphantly the music of Obadiah. The adaptability of this artist is one of his most remarkable features. He displayed not only complete familiarity with oratorio singing, but the greatest sympathy and understanding, as well. All the temperamental attributes evidenced in his operatic work were present, but turned into a devotional channel. This, together with the beauty of tone, makes memorable his interpretation of 'If with All Your Hearts.'"

St. Louis Republic, Sept. 18, 1917: "Forrest Lamont won the audience at once and held them throughout the evening. His powerful tenor filled the amphitheater with sublime music."

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Campanini's Foremost Stars Open Des Moines Season

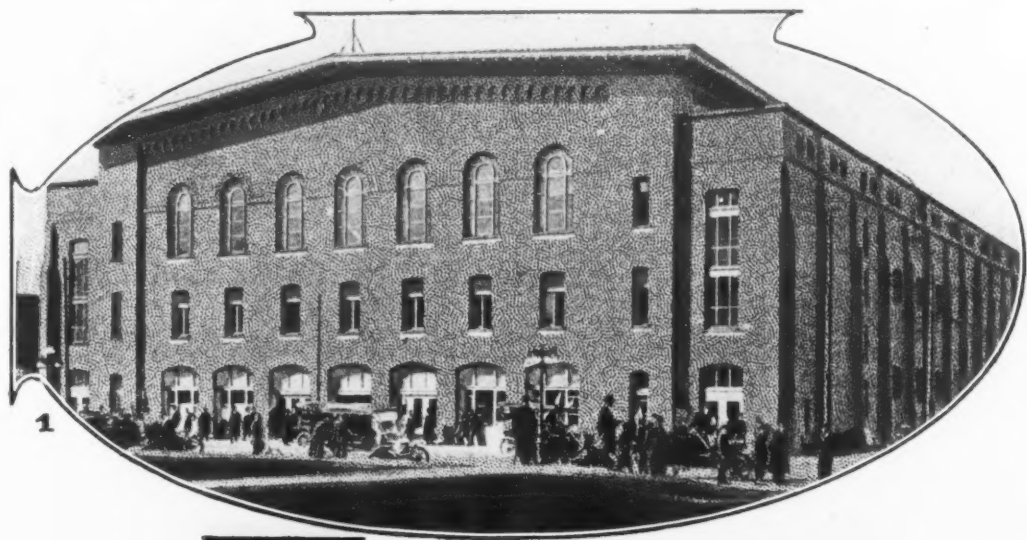
Melba and Muratore in "Faust,"

First Number in Ogden "Concerts de Luxe"—Galli-Curci Appears as "Lucia" on Succeeding Evening—Energetic Impresario Also Bringing Recital Celebrities and Chicago Symphony to Iowa City—Clubs and Public School Student Make Progress—To Have Much Community Singing

DES MOINES, IOWA, Oct. 12.—Seven years ago George F. Ogden launched his managerial career with a course of four concerts costing \$650 in artists' fees. This year his "Subscription Concerts de Luxe" carry a guarantee of \$30,000 and bring to the city such a splendid array of musical talent that one marvels that a city of a little more than 100,000 should have been so smiled upon. The aggressive optimism of this young impresario, the finely built coliseum equipped to take care of 7,000 people and a population of 300,000 within a radius of 50 miles to draw upon, together with the hearty co-operation of business men and music lovers these made possible the seventh annual subscription course.

Opera Stars Open Season

"Faust" opens the season on Oct. 17 with an all-star cast, composed of Jeska Swartz, Louise Berat, Lucien Muratore, Alfred Maguenat, Gustave Huberdeau and Melba, the latter fresh from her native Australia, to play her favorite rôle, *Marguerite*. This will be followed on Oct. 18 by *Lucia*, with Galli-Curci as *Lucia*. Giulio Crimi as *Edgardo*, Giacomo Rimini as *Enrico*, Vittorio Arimondi as *Raimondo*, Alma Pet-



No. 1—The Des Moines Coliseum, Home of the Ogden Subscription Concerts. Seating Capacity, 6000. No. 2—Paul van Katwijk, Director of "Symphonia Orchestra." No. 3—George Frederick Ogden, Manager of Des Moines' Notable Music Course, Secretary of the Society of Music Teachers of Iowa, and Correspondent of "Musical America." No. 4—Mrs. Gertrude Huntoon Nourse, President of "Professional Women's Musical League." No. 5—Holmes Cowper and His Old English Sheep Dog, "Laddie." No. 6—Mrs. Genevieve Wheat-Baal, Chairman of Musical Department of the Des Moines Women's Club

tra and soloists under the direction of Frederick Stock, that follow in recital and festival programs, quickly disabuse one's mind on that score.

As their aim is to give the best popular prices, thousands of music-lovers watch their announcements with interest.

The Music Clubs

Des Moines has three clubs devoted to music. The music section of the Des Moines Women's Club, with a membership of more than 100, is doubtless the largest organization of its kind in the State. Mrs. Genevieve Wheat-Baal is chairman of this department. Under her leadership a double quartet is being arranged for the presentation of patriotic songs. These will be a feature at their Sunday afternoon concerts, when the club will keep open house in honor of the soldiers stationed at the cantonment. Two formal programs have been planned for music day at the general meeting of the Women's Club. One will be given at the holidays, when Mrs. Carlo Fisher of Minneapolis will give selections from Tagore with John Alden Carpenter's musical settings. Arcule Sheasby, the young violinist and composer, will give a program of violin music. The spring concert, a joint recital by Dean Holmes Cowper and Mrs. Baal, will include an aria and duet from "Prince Igor."

The Fortnightly Club has a membership of thirty-five amateur and professional musicians, who meet two afternoons a month to further the study of their art. Mrs. Frank Cummins is the president, and their course this year will cover operas and oratorios. One day will be devoted to organ music, two to ensemble music, one day to children's music, and one day each to American, Russian, German, Scandinavian and Italian masters. Last year much time was given to French composers.

The Professional Women's Musical League is the newest organization. It is officered by Mrs. Huntoon-Nourse, president; Mrs. Nora Babbitt Harsh, vice-president; Edith M. Usry, secretary, and Daisy Binkley, treasurer. Its ob-

ject is to extend the musical library facilities in Des Moines, promote community singing at the movies, and provide music for the hospitals. It has at present thirty-three professional members.

In honor of Iowa's "Grand Old Man," the M. L. Bartlett testimonial concert offers much that is excellent in music. The artists engaged for this season are Ethel Leginska and Frederica Gerhardt-Downing.

Dr. Wm. Alfred White, director of music in the public schools, is doing splendid work. He has discarded all the old methods of singing with syllables, and similar devices and has made the music work in the schools a permanent foundation for any musical training that may follow. It seems incredible that a chorus of 500 children from the grades could be trained to interpret Brahms, Gounod and Mendelssohn, so as to invite the attention of a conductor like Josef Stransky. "It was wonderful," he said at the close of the May Festival after the chorus had sung with the New York Philharmonic Orchestra. "The most wonderful children's chorus I have ever heard!" Under Mr. White's supervision there are in the high schools six glee clubs, three orchestras, three choral clubs, scores of grade school orchestras and a consolidated high school band of fifty members.

Many faculty concerts have been planned by the numerous college deans and directors, Dean Carl Schluer, of Highland Park College of Music, new to Des Moines this year, will give an early recital. This will be followed by a series under the direction of Edith Usry of the Des Moines College of Music. Dean Cowper, of Drake Conservatory, is perfecting his plans for the concert season, and this year, as last, one may hear the new music, meet old friends, discuss methods and technique, French art or the Russian Ballet at the intimate soirées in the Ogden studios.

MRS. L. WORTHINGTON SMITH.

Des Moines Musical Summary

Ogden "Concerts de Luxe"
Four Artists' Recitals
Two Festival Programs by the Chicago Symphony Orchestra and Soloists
Weekly "White Sparrow Community Concerts"
Community Singing at Cantonment Symphonia Orchestra
East Side Commercial League Concerts
Fortnightly Musical Club
Professional Women's Musical League
Bartlett Testimonial Concert
Drake Conservatory of Music
Highland Park College of Music
Des Moines College of Music
Ogden School of Music
Six Private Schools for Piano, Voice and Violin
Sunday Orchestral Concerts at "Plymouth Center"
Handel Choir
Chamber of Commerce Glee Club
Three High School Orchestras and Six Glee Clubs
Three Choral Clubs
Consolidated High School Band
Grade School and Theater Orchestras
Convention of the "State Federation of Music Clubs"
Iowa Society of Music Teachers' Annual Convention

erson as *Alisa* and Octave Dua as *Arturo*.

When it is remembered that New York is still awaiting the opportunity to hear Galli-Curci, our own good fortune will be realized. Season ticket holders from 100 miles outside of Des Moines are already on the concert list. One may well afford the railroad fare when season tickets for the course are provided at the highest average price of \$1.25 per concert.

George Frederick Ogden, splendidly equipped musician, and energetic entrepreneur, has been most active in setting Des Moines' musical pace. After the magical names at the beginning of his list one feels that a slump in quality will naturally ensue, but such names as Kreisler, Hofmann, Mabel Garrison, Frieda Hempel, Reinald Werrenrath and the splendid Chicago Symphony Orches-

"White Sparrow" Concerts

The weekly "White Sparrow" Concerts that are fostered by the Des Moines Register and Tribune, managed by Robert Wright and directed by Dean Holmes Cowper, probably make up, as a whole, the leading community musical enterprise. During the community sing at these Sunday concerts, upward of 7000 voices have sung together. An early number this fall will be the "Negro Soldiers' Concert," when three hundred Negro officers stationed at the Fort Des Moines Training Station will sing Southern melodies and the Negro camp meeting song, "Away Down in the Cornfield, I Couldn't Hear Nobody Pray."

Symphonia Orchestra will contribute several concerts, aided by leading artists from Des Moines and nearby cities. The Handel Choir, consisting of 150 picked voices, will be augmented by additional choirs from city churches at holiday time, and as a chorus 400 strong, will sing "The Messiah."

Dean Cowper who has charge of the singing at the cantonment at Camp Dodge, where 44,000 soldiers are in training, will offer "The Messiah" as a part of his war activities there, together with operas, minstrel shows and patriotic concerts.

The Symphonia Orchestra, with Paul van Katwijk as conductor, begins its third season this fall with plans for six concerts in Des Moines and four at Camp Dodge under the wing of the "White Sparrows." Symphonia is young and small, having at present only fifty members, but several thousand people who listened to their closing concert last year on June 6 are convinced that at last Des Moines has an orchestral society deserving financial help, and the best musical patronage. Their programs this year will include Beethoven's Sixth Symphony, Dvorak's "Slavic Dances," Delibes's "Sylvia" Ballet, and much that is new to the west.

The East Side Commercial League, aided by ten churches and East High School, will have two musical offerings on its course this year—the Oberlin Glee Club and May Peterson. Anna Case gave their closing concert last year.

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ST. PAUL, MINN., Oct. 13.—St. Paul Institute, the Schubert Club and the St. Paul public schools plan important activities this season.

The St. Paul Institute, Charles W. Ames, president, offers the fourth season of symphony concerts by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor. Mrs. Robert M. Seymour, acting director of the Institute, and Charles H. Bigelow, chairman of the committee on orchestral music, have arranged a series of twelve splendid concerts on a basis which is said not to prevail in any other city in the United States. No guarantee is required by the orchestra's management. Dependence is placed upon the proceeds of the sale of tickets.

The first of these concerts will be given Oct. 18, with Helen Stanley as the assisting soloist. Others will follow fortnightly, save for a month's interim at the time of the orchestra's winter tour, on the following dates: Nov. 1, Nov. 15, Nov. 29, Dec. 13, Dec. 27, Jan. 10, Jan. 17, Feb. 23, March 7, March 14, March 27. The soloists to be heard will be:

Order of their appearance—Helen Stanley, Rudolph Ganz, Eugen Ysaye, Cornelius Van Vliet, Mrs. H. H. A. Beach, Julia Culp, Richard Czerwony, Louis Graveure, Bauer and Gabrilowitsch, Jacques Thibaud, Leopold Godowsky, Amelita Galli-Curci.

Although the price of tickets has been advanced, the box office reports the usual sale of season tickets. On the orchestral committee of the Institute with Mr. Bigelow are Benjamin Sommers, Alice M. Forepaugh, C. O. Kalman and B. L. Goodkind.

The Institute program for the season is not complete and it is likely to include other features. The Scandinavian Section has announced an evening to be devoted to "Literature and Music of Norway," through the appearance of Dr. Olof Brandt and Dikka Bothne.

The usual assemblage of the public for mass singing of Christmas music is in the auditorium contemplated for the holiday season.

Saint Paul's Auditorium

St. Paul's wonderful auditorium furnishes the best possible setting for indoor mass singing. Capable of adaptation to an audience of 3200 or a gathering of 10,000, it can be effectively used for either. The general plan of the Auditorium, which covers a site 181 feet by 301 feet, is based on the use of an arena 125 feet by 200 feet surrounded by boxes. A system of pivoted boxes enables a portion of this space to be formed into a fan-shaped plan which, by the addition

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Schubert Club
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Music Credit in High Schools
Increased Musical Advantages for Public School Pupils

of a movable proscenium arch, creates a theater complete in every detail, with every seat yielding an unobstructed view of the stage.

To Try Community Singing

The Schubert Club, always conservative, yet with an initiative which has kept it active along an advancing pathway for many years, approached the present season with some hesitancy. It was urged, however, that the extensive work of the Schubert Club is more necessary than ever. Consequently, the usual avenues of activity will be followed. To



LEADING SPIRITS IN ST. PAUL'S (MINN.) CIVIC MUSIC EXPANSION

No. 1—Left to right, seated, Elsie M. Shawe, Third Vice-President of the Schubert Club and Supervisor of Music in the Public Schools of St. Paul; Mrs. A. A. McKechnie; Mrs. W. P. Plant, House Committee of Schubert Club. Standing, Mrs. Warren S. Briggs, President of Schubert Club; Annie C. Crosby, Director Schubert Club Music School. Rear, Cornelia Lusk, Auditing Committee of Schubert Club; Mr. D. F. DeWolf, Host of a Summer Day at Lake Minnetonka; Grace Whitridge, Hostess. No. 2—St. Paul Auditorium Setting for Symphony Concerts and Indoor Community Singing. No. 3—Mrs. Robert M. Seymour, Acting Director of the St. Paul Institute. No. 4—Three Members of the Executive Board of the Schubert Club, St. Paul: Left to right, Cornelia Rusk, Auditing Committee; Mrs. Warren S. Briggs, President; Mrs. F. H. Ellerbe, Press Committee

these have been added the opportunity for community singing.

Fifteen minutes of all the Schubert Club programs except those of visiting artists will be given over to mass singing. Competent leaders will direct. If, at a later time, there arises a desire on the part of the club at large for the singing of art songs, it will be considered, but not until it is wanted by the participants. It is the aim to lay open an avenue to natural, unforced expression, without pretense of any sort. The holding to "a standard" of musical performance is left to other committees and there capably taken care of.

Special features of the season are found in the engagement of Ethel Leginska, Reinold Werrenrath and the Zoellner Quartet for evening recitals. Afternoon concerts will be given by club members save for the assistance of Theodora Troendle on the opening program of Nov. 7.

Five Students' Section meetings will be given to the study of "Timely Topics," including "Patriotic Music," "Community Music," "American Music," "MacDowell and the Peterborough Colony" and "The Bach Festivals at Bethlehem." The Active Section will give five programs. The Associate Section will devote one meeting to "A Study of the Works of Mrs. H. H. A. Beach," one to "St. Paul Composers," and one to a consideration of "Music and the Soldier."

Club Maintains School

In all, the season's program enumerates twenty-five events free to members. In addition, there is the extension work through which the Schubert Club Music School is sustained for the benefit of fifty students unable to pay regular studio rates; and the broad work of the philanthropy committee through which will be visited factories, industrial and corrective institutions, hospitals, etc. Not only will programs be taken to these places, but, so far as practical, those visited will be encouraged to sing the music provided them. A chorus of forty is in the process of organization from one of the large department stores, to be under the supervision of the Schubert

Club, but encouraged to self-support through payment of minimum dues.

By way of aiding in the entertainment of the soldiers at Fort Snelling, the club offers its hospitality on the occasion of all artists' recitals and formal programs to any man wearing a soldier's uniform. The officers of the club are:

Mrs. Warren S. Briggs, president; Mrs. C. E. Furness, first vice-president; Mrs. C. L. Hilton, second vice-president; Elsie Shawe, third vice-president; Mrs. C. A. Guyer and Helen Moore, recording secretary and assistant; Carolyn Punderson and Mrs. T. F. Ellerbe, corresponding secretary and assistant; Mrs. L. C. Jefferson, treasurer; Mrs. J. W. Thompson and Mrs. Emil Traeger, librarians.

The committee chairmen are:

Program, Aurelia Wharry; active section, Mrs. H. L. Mundy; students' section, Mrs. C. A. Guyer; associate section, Mrs. E. L. Mann; active membership, Margarethe Petersen; education, Mrs. Harry Palmer; music school, Annie C. Crosby; philanthropy, Jean Ellerbe; American music, Mrs. Jessica DeWolf; students' bureau, Mrs. C. A. Guyer; reception, Mrs. E. A. Jaggard; house, Mrs. W. P. Plant; press, Mrs. F. H. Ellerbe; printing, Anita Furness; advertising, Mrs. S. Grant Harris; ushers, Mrs. Ward-Beebe; pianos, Mrs. E. M. Jones; by-law, Mrs. James Schoonmaker; auditing, Cornelia Lusk; community singing, Mrs. J. W. G. Dunn.

Better School Music

Elsie M. Shawe, supervisor of music in the public schools, reports the outlook to be for more and better music among children of school age. A new course of study has been prepared and printed copies are in the hands of all teachers.

Special teachers of music have been engaged for the four high schools, also a special instructor in orchestral instruments. This increases the number in the music department to seven who will give their time exclusively to the teaching of music. The course of study for high schools is given credit and includes chorus, glee club, music appreciation and orchestra.

The course is elective and the large number enrolled is a good indication of the appreciation, on the part of the pupils, of the value of music as a high school subject. Grade schools will pay attention to song singing, sight reading, part singing, music appreciation, class instruction in orchestral instruments

and to the formation of junior orchestras and bands.

To Feature School Sings

Emphasis is to be placed this year upon song singing with the idea of giving the pupils the opportunity of singing "just for the joy of it." Grammar grades will unite once in two weeks for a "school sing." One of the assistant music supervisors will conduct. Patriotic, national, folk and other songs that all should know will be used for these assemblies.

Classes for beginners on orchestral instruments and grade school orchestras are being formed in many of the schools. In addition, a municipal grade school orchestra has been organized. One hundred and fifteen applied, forty-five of whom, playing eleven different instruments, have been accepted. This organization is expected to number sixty by the time it makes its first public appearance at the Harvest Pageant in the Auditorium in November.

The high school choruses and orchestras are arranging to give a music festival in the Auditorium in May. The supervisors expect to use on this occasion Max Bruch's "Fair Ellen," with professionals taking the solo parts, and Hiawatha's Wedding Feast, by Cole-ridge-Taylor. "We are all singing," says Miss Shawe; "it is the slogan of the year."

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Mme. Matzenauer's

Sensational Début

in San Francisco

Described by WALTER ANTHONY of the San Francisco Chronicle

"It is a voice in a million"—comments a critic—

"It is a million voices"—answers another—

Matzenauer, Humanly Perfect and Also Perfectly Human

Divine Voice of Diva Enraptures Music Lovers Who Throng
Civic Auditorium for Concert

Some one said on his reluctant way out of the Auditorium yesterday afternoon: "It's a voice in a million." He was speaking of Mme. Matzenauer, who had appeared with orchestra in two programmed numbers and numerous encores.

The comment lacked accuracy.

Hers is not a voice in a million. It is a million voices— at least it co-ordinates the loveliness of a million. It is the synthesis of song. It is melody rendered vocal; color transmuted into tone; emotion expressed in notes, and passion raised to spirituality through art. **There is not, indeed, in all the world another's voice like hers.** She has been likened to Schumann-Heink; but Schumann-Heink still remains unique, for Mme. Matzenauer is not like her, save in that similitude wherein all artists find each other.

Mme. Matzenauer's voice reminds one of the remark attributed to Mendelssohn, who said that if he ever read a description of music which adequately described it, he would write no more music so long as he lived. I shall attempt no description of the Matzenauer voice, except to say that **it is the one voice I have heard which seems utterly perfect yet utterly human.** Perfection suggests coldness, aloofness, dazzling abstractions and forbidding or tiresome infallibility. Warmth, intimacy, personal charm and unconscious, spontaneous allurements are the qualities found in this singer's art. **I say nothing of her marvelous range, nor of her skill in compassing its heights and depths with effortless and unbroken loveliness, nor of her art in phrasing, nor her control of the dynamics of her tones—from softest whisper to vehement appeal.** These things—so rare—one somehow takes for granted in the singing of this wonderful woman. The poise, the manner, the regal assurance, all inspire confidence in advance of her first tone, which, when it comes, is reassurance of her possession of all these mechanical elements.

But beyond that, above it, and around it are the embracing beauty of her singing, the human appeal of her art and the personal message of this mistress of song.

She was programmed for two numbers with the big orchestra, the first being Saint-Saëns' much overworked "My Heart at the Sweet Voice," from "Samson and Delilah." After frequent vaudeville renditions (or renderings) of this number, nothing but consummate art could restore it to its original and first beauty. This did Mme. Matzenauer, who, directly it was finished, was established a San Francisco favorite. Her other programmed number was Meyerbeer's "Ah, My Son," from "The Prophet." It took her voice to the upper reaches of its free realm and it thrilled us wondrously.

"Annie Laurie," "Home, Sweet Home," and Sullivan's "The Lost Chord" were encore offerings, and they brought the tears to many eyes, for there is an infinity of pathos and tenderness in the soul of the singer. **We stood and cheered when she sang "The Star-Spangled Banner," and listened open-mouthed when her voice reached upward to the high B flat and uttered it with the clarion clearness of a trumpet.**

The orchestra, under Wallingford Riegger, was one of the best we have heard in town—it was composed of our own instrumentalists—and it was well directed by Riegger, whose innate musicianship gives itself no pains nor passion, but proceeds evenly and with unruffled temper through the turgidities of Tschaikowsky's Sixth Symphony and the dissonances of Strauss's "Death and Transfiguration." In this quality the conductor was, perhaps, unwittingly wise, for the acoustics of our dear Auditorium were in a bad mood yesterday and made a sad mess of many things, particularly the third movement of the Tschaikowsky symphony; but Matzenauer conquered them with a resonance laden to the brim with the hues of a thousand overtones.

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CLEVELAND DEMANDS "MORE MUSIC THAN EVER"



GUIDING SPIRITS OF CLEVELAND'S EXTENSIVE ACTIVITIES IN GOOD MUSIC

No. 1—Walter Logan, Dean of the Faculty of the Music School Settlement. No. 2—Mrs. Marie Burt Parr, Supervisor of Music in Cleveland High Schools. No. 3—Mrs. Adella Prentiss Hughes, Promoter of Large Musical Enterprises in the City of Cleveland. No. 4—Albert Rees Davis, Director of the Singers' Club. No. 5—J. Powell Jones, Director of Music in the Public Schools of Cleveland. No. 6—Mrs. Walter S. Fouts, Supervisor of Music in Village Schools of Cuyahoga County and Director of Concerts for the Lecture Recital Club. No. 7—Arthur B. Viall, Manager of the Cleveland Musical Bureau. No. 8—Mrs. Franklyn B. Sanders, Cleveland Manager, of National Reputation (Photo by Oscar Pach)

CLEVELAND, OHIO, Oct. 12.—A season rich in variety of concerts and as full of brilliant attractions as any which Cleveland has ever known, is planned by Cleveland managers because of the war, and not in spite of it.

Cleveland is a city keyed to the highest pitch of patriotism—Liberty Loan and Red Cross greatly oversubscribed, Red Cross activities occupying the hours of most of its women with leisure, scarcely a family without its representative in Officers' Reserve Camps or regimental cantonments, its Medical Unit the first to enter France—small wonder then that the strain of war demands the mental relaxation of music. One is told on all sides, "We do not mean to entertain much, but we mean to hear all the music we can this winter." Consequently, a splendid galaxy of musical attractions has already been secured by the managers, and subscriptions are coming in even more rapidly than usual.

Mrs. Adella Prentiss Hughes announces ten symphony concerts in the evening, and two in the afternoon for young people, with explanatory discourse by Walter Damrosch. The schedule is as follows:

Oct. 30, Chicago Symphony Orchestra, Frederick Stock, conductor; Soloist, Mischa Levitzki, pianist. Nov. 22, Philadelphia Orchestra, Leopold Stokowski, conductor; soloist: Hans Kindler, 'cellist. Dec. 6, Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor; soloist, Louis Graveure, baritone. Dec. 20, New York Philharmonic Orchestra, Josef Stransky, conductor; soloist, Efrem Zimbalist, violinist. Jan. 18, New York Symphony Orchestra, Walter Damrosch, conductor; soloist, Ethel Leginska, pianist. Jan. 31, Boston Symphony Orchestra, Dr. Karl Muck, conductor. Feb. 14, Philadelphia Orchestra, Leopold Stokowski, conductor; soloist, Julia Claussen, mezzo-soprano. March 1, New York Symphony Orchestra, Walter Damrosch, conductor; soloist, Mabel Garrison, soprano. March 14, New York Philharmonic, soloist, Pablo Casals, 'cellist. April 9, Chicago Symphony, soloists, Harold Bauer and Ossip Gabrilowitsch, pianists. Young people's matinees, Jan. 19 and March 2.

Mrs. Hughes and Mrs. Sanders announce six Friday musicales for the sixth season in the ballroom of the Hotel Statler. These morning concerts of a semi-private nature, which are both

fashionable and of highest artistic value, have audiences which are limited only by the size of the auditorium. The latter seats about 800. The artists engaged are:

Jacques Thibaud, violinist, and Martha Phillips, soprano, Nov. 16; Louise Homer, contralto, Nov. 30; John Powell, pianist-composer, and Willem Willeke, 'cellist, Dec. 14; Yvette Guilbert, diseuse, Dec. 28; Guiomar Novaes, pianist, and Theo Karle, tenor, Jan. 11; Maggie Teyte, soprano, Jan. 25.

A series of Great Artist Recitals, which is to take place in Gray's Armory under the management of Mrs. Hughes, always forms part of the Cleveland

A Few of the Reasons Why Cleveland Is "Beloved of Musical Managers"

All Musical Enterprises Fully Self-Supporting
Visits of Leading Orchestras
Friday Musicales with Famous Soloists
"Great Artist Recital" Series
Operatic Week
Three Day Festival of Fortnightly Club
Many Successful Concert Courses
Musical Training in the Public Schools
Bureau for Local Artists
Excellent Orchestras in the Theaters

music season. For this year artists secured are:

Fritz Kreisler, Nov. 5; Schumann-Heink, Nov. 15; Mischa Elman, Dec. 3; Alma Gluck, Jan. 3; Josef Hofmann, Jan. 22.

Preceding these major events, during the third week of October there will be eight performances of the San Carlo Opera Company, given this year under the management of Adella Prentiss Hughes, in conjunction with the management of the Colonial Theater. In addition to the regular company there will be two guest appearances of Elizabeth Amsden of the Chicago Opera Company and one of Marcella Craft as *Violetta* in "Traviata."

Clubs to Celebrate

Two great clubs of the city celebrate this year their twenty-fifth season, the

Fortnightly Musical Club, with a membership of 1400 women, and the Singers' Club, a male chorus of 125 members. The Fortnightly Musical Club has as its director of concerts Mrs. Franklyn B. Sanders, one of Cleveland's managers of national reputation, who is planning a three-day festival in the month of February to celebrate the club's anniversary.

Artists engaged for the club's regular series of afternoon concerts given in the Knickerbocker Theater are the Trio de Lutèce, Christine Miller, Loraine Wyman and Howard Brockway, and Mr. and Mrs. David Mannes, with two local men singers, Allan MacQuhae, tenor, and Elmer Hoelzle, tenor, as well as the Philharmonic String Quartet, for concerts in which there will be the assistance of club members.

For the festival, a brilliant evening concert in Gray's Armory will be given by Rudolph Ganz, pianist, and Lucy Gates, soprano; also a concert by former active members of the club who have "Become Famous," which will include Caroline Hudson Alexander, soprano; Lila Robeson, contralto; Rachel Frease Green, soprano; Harriet Pettee Foster, contralto; Beatrice McCue, contralto, and Laura Tappan Safford, 'cellist.

A feature of the celebration will be a cantata composed by Patty Stair to commemorate the club's anniversary. Miss Stair is an honored member upon the club's active list.

For the anniversary year of the Singers' Club, three concerts are planned. At the December concert the soloist will be Reinald Werrenrath; at the March concert, Jennie Dufau, and for the special anniversary concert on May 8, Margaret Keyes and John Barnes Wells.

School Pupils to Sing

The Harmonic Club, a mixed chorus of 150 voices, will this year sing Handel's "Judas Maccabæus" with the support of the Detroit Orchestra and the assistance of a chorus of 400 school children. Soloists are still to be selected. J. Powell Jones, director of the Harmonic Club, is also director of music in the public schools of Cleveland. He has working under him nine supervisors, whose instruction is based upon the theory that the song's the thing. That is, after teaching the song, the signs or symbols represented by it are analyzed and

studied. Mrs. Marie Burt Parr has for many seasons given proof in her High School Glee Clubs of a magnetic power of attraction that seems to accomplish wonders in preparing school entertainments, sometimes in costume and sometimes merely the song for the song's sake.

Mrs. Walter S. Fouts has an unusual opportunity as supervisor in villages of Cuyahoga County in that with her bi-weekly visits to the schools of Bratenahl, Chagrin Falls and Shaker Heights she does the actual teaching herself and is not dependent upon the casual instruction of grade teachers. She uses with charming results the children's music of James H. Rogers and Mrs. Frances Knowlton, both beloved composers of Cleveland.

The Musical Arts Association is a Cleveland institution especially to be proud of. Organized mainly from the guarantors of the Cleveland Symphony concerts, it consists of a group of well-known business men interested in music, whose president is D. Z. Norton and whose secretary and treasurer is Adella Prentiss Hughes.

The Settlement's Work

Not alone has this group of public-spirited citizens stood back of great public music enterprises, but during the past year it has made possible to the Music School Settlement a woodwind department by engaging the services of Ray Kennedy, the bassoon player, as its supervisor, and has also presented to the Settlement the service of Muriel Abbott, a violinist with long experience in ensemble playing, as conductor of its ensemble classes.

Walter Logan, the dean of the faculty at the Settlement, is the conductor of its two orchestras. The Junior Orchestra is composed of young students, but their performance is of a quality to put their service in demand for many concerts in homes, settlements and institutions. The Young People's Symphony Orchestra, which Mr. Logan also conducts, will this year give Sunday afternoon concerts in Gray's Armory, besides filling other important engagements as in past seasons. It is composed of young men and women, largely wage earners, who rehearse once a week at the Settlement, and is an orchestra complete in all its instruments.

[Continued on page 107]



Photo by Hutchinson

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"An agreeable voice—his diction is clean and he phrases with taste and intelligence."—*CHICAGO AMERICAN*.

"Has a voice of pleasing quality."—*CHICAGO POST*.

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Mme. Galli-Curci, Philadelphia
Symphony and Many Local So-
loists—Michigan City Awaits an
Unprecedented Year of Music

GRAND RAPIDS, MICH., Oct. 12.—This season an unusual immersion into musical reality demonstrates Grand Rapids' enlarged vision in musical art. The St. Cecilia Society offers many new artists, including Sascha Jacobinoff, Russian violinist; Charles C. Washburn, baritone; Charles Courboin, Belgian organist; Mrs. H. H. Beach, composer, who will be assisted by William Fenton, tenor, and Mrs. William Fenton, soprano. Local artists will also be called upon, including Cornelius Van Vliet, 'celist; Marie Zendt, lyric soprano of Chicago, and Frances Nash, a young American pianist. Other recitals will be given in March.

Mrs. William Rowe, president of the St. Cecilia and also State president of the Music Teachers' Association, an indefatigable and untiring worker, has placed the St. Cecilia Society on a higher plane of activity than has ever been reached.

Mrs. Heber Knott, local composer and pianist, is rapidly coming into prominence. Her latest popular composition, for which she also wrote the words, has been played by the U. S. Marine Band, played at the Naval Training School, at the Great Lakes, and is as popular with Michigan State troops as "Tipperary."

The sixth annual concert course of the Mary Free Bed Guild presents a course unprecedented in attractiveness and strength. Its sweeping success is due to Miss Rosemond Rouse, president, and her co-workers, numbering 125 young women. The course is as follows:

Oct. 9, Amelita Galli-Curci, soprano; Nov. 26, Reinald Werrenrath, baritone; May Mukle, 'celist; Jan. 12, Philadelphia Orches-



WORKERS IN THE TWO ORGANIZATIONS WHICH ARE DOING SO MUCH TO SERVE GRAND RAPIDS.

No. 1—The team of leaders who sell tickets for the Mary Free Bed Guild, which gives an important concert series in Grand Rapids. From left to right: Mrs. Claude Wykes, Mrs. Frank Montelius, Mrs. A. Brooks Smith, Mrs. Percy Miller, Rosamond Rouse, Mrs. Earle S. Irwin, Mrs. C. D. Bunting, Mrs. James E. Keegan, Mrs. Tom Thoits. No. 2—Rosemond Rouse, president of the Mary Free Bed Guild. No. 3—Mrs. William Rowe, president of the St. Cecilia Society.

activities is constantly stimulated by its Timely Topics class of the St. Cecilia Society, conducted by Eva Hemingway. All important musical events of America are discussed, and also the local musical attractions are analyzed, both before and after their appearance.

MUSICAL AMERICA is another contributing agent which keeps the musical spirit high, and is almost indispensable to our community. E. H.

tra, Leopold Stokowski, conductor; Feb. 25, Harold Bauer, pianist; Ossip Gabrilowitsch, pianist; March 15, Ernestine Schumann-Heink, contralto.

Every seat has already been sold, with a long waiting list. The keenness of Grand Rapids' musical

CLEVELAND DEMANDS "MORE MUSIC THAN EVER"

[Continued from page 105]

With ten thousand lessons as the record for last year, the Music School Settlement begins its season with the satisfying knowledge that it fills a large part in the development of democratic music in Cleveland. Lessons are paid for at the rate of twenty-five cents for children and fifty cents for wage earners. Instruction is given in all departments of music. Penny Dancing Classes on Saturday mornings are crowded with children. Parents' dancing classes, and classes for folk dancing are also popular.

Two Opera Clubs Active

Cleveland has two opera clubs, the Liesegang School of Opera and the Studio Club, under the direction of Francis Sadlier. Adolf Liesegang is well known as an operatic director of long experience. He will conduct this year the chorus of the Tuesday Club at Akron, which plans to produce two operas. His own class in Cleveland, which might well be called a "troupe," since their spring performances are an established part of the season's music, will this year present "Fra Diavolo."

"Robin Hood" has been chosen as the

opera for the Studio Club of one hundred voices. Mr. Sadlier's chorus has the rare distinction, in war time, of being the only one which can boast of more male voices than it had last year. This, too, in spite of fifteen members who have been drafted for war service. Two concerts will be given in the Statler ballroom, the soloist secured for the first being Mme. Lenska.

A combined course of lectures and concerts at the Woman's Club will bring the Boston Philharmonic Trio, with Martha Atwood Baker, soprano, for the first concert, with recitals by George Copeland, pianist, and Eddy Brown, violinist, to follow.

The Mendelssohn Club, directed by Ralph Everett Sapp, a chorus of eighty voices, will this season, owing to war conditions, devote itself largely to meetings of a social character, informal musicales and one public concert. Patriotic desire to do its bit has influenced the Mozart Choir of East Cleveland, an especially fine chorus of sixty or seventy voices, under the direction of Carl Radde, to abandon concert giving for this year after a most successful season last year, both musically and financially, "since scattering interests in this year of war must weaken opportunities for patriotic service."

The Lecture Recital Club, an organization composed largely of professional women, will give, as usual, elaborate programs, under the concert management of Mrs. Walter S. Fouts. The Music and Drama Club, the musical end of which is of notable ability, will continue its activities under the charge of its president, Mrs. Frank M. Spitz, and its director of recitals, Mrs. Minette H. Stahl.

The Lakewood Music Club laments the absence for war service of its skilled chorus director, Carl S. Grossman. Its 125 members console themselves with the thought that Ira B. Penniman will make an admirable successor. A large student membership, recently added, promises to the club a permanent future. Paul T. Flood is the club president.

Summed up, Cleveland is one of the most musical communities in this country and its audiences are critical and discriminating in their tastes. Artists from every quarter of the globe will vouch for the truth of this statement. Each season it supports a list of symphony orchestra concerts, artists' recitals, operatic performances, oratorio and club concerts that would do credit to a city of twice its size. If it were necessary a symphony orchestra of no mean ability could be recruited from among

the musicians of Cleveland and there is perhaps no city in America where the theater orchestras are of such generally excellent calibre as they are in the Forest City.

To Aid Local Artists

The remarkable thing about Cleveland is that all this music is self-supporting. There is no moneyed individual or group of individuals behind these concerts. There is a colony of artists here, some educated in Europe and others in our great musical centers, whose reputations as performers have gone out far and wide across this continent. These artists have heretofore been under the management of outside bureaus and have been content to take whatever public work has come to them unsolicited. Now, however, Cleveland has gone another step in advance and has organized the Cleveland Musical Bureau, by means of which it hopes to demonstrate to the American public that here in this metropolis on Lake Erie are artists that are the equal of any in the land. Arthur B. Viall, an enterprising young Cleveland, with a vision of his city's artistic future, organized this bureau. Despite the war, Mr. Viall says, the bureau will probably handle a great volume of business.

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Louis Graveure

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1917-18

Twelve Symphony Concerts MINNEAPOLIS

DATES AND SOLOISTS

Friday, Oct. 19—Helen Stanley, Soprano.
Friday, Nov. 2—Rudolph Ganz, Piano.
Friday, Nov. 16—Eugen Ysaye, Violin.
Friday, Nov. 30—Cornelius Van Vliet, 'Cello.
Friday, Dec. 14—Mrs. H. H. A. Beach, Piano.
Friday Dec. 28—Julia Culp, Contralto.
Friday, Jan. 11—Richard Czerwonky, Violin.
Friday, Jan. 18—Louis Graveure, Baritone.
Friday, Feb. 22—Harold Bauer and Ossip Gabrilowitsch, Pianists.
Friday, Mch. 8—Jacques Thibaud, Violin.
Friday, Mch. 15—Leopold Godowsky, Piano.
Wednesday, Mch. 27—Amelita Galli-Curci, Soprano.

Twelve Symphony Concerts ST. PAUL

DATES AND SOLOISTS

Thursday, Oct. 18—Helen Stanley, Soprano.
Thursday, Nov. 1—Rudolph Ganz, Piano.
Thursday, Nov. 15—Eugen Ysaye, Violin.
Thursday, Nov. 29—Cornelius Van Vliet, 'Cello.
Thursday, Dec. 13—Mrs. H. H. A. Beach, Piano.
Thursday, Dec. 27—Julia Culp, Contralto.
Thursday, Jan. 10—Richard Czerwonky, Violin.
Thursday, Jan. 17—Louis Graveure, Baritone.
Saturday, Feb. 23—Harold Bauer and Ossip Gabrilowitsch, Pianists.
Thursday, Mch. 7—Jacques Thibaud, Violin.
Thursday, Mch. 14—Leopold Godowsky, Piano.
Thursday, Mch. 28—Amelita Galli-Curci, Soprano.

Twenty Sunday Popular Concerts MINNEAPOLIS

DATES AND SOLOISTS (FIRST SERIES OF SEVEN CONCERTS)

Oct. 21—Nelda Hewitt Stevens, Soprano.
Oct. 28—Leon Sametini, Violin.
Nov. 4—Royal Dadmun, Baritone.
Nov. 11—Raymond Havens, Piano.
Nov. 18—Jessie Christian, Soprano.
Nov. 25—George Klass, Violin.
Dec. 2—Rosine Morris, Piano.

Press Comments

Los Angeles Tribune (Feb. 6, 1917): "Los Angeles has probably never heard finer orchestral music more wonderfully interpreted. Mr. Oberhoffer is a giant among directors and has been given the opportunity to build up the finest musical organization within his power, unimpaired by financial limitations. The result is a company of soloists of the finest calibre, expressing perfectly the will of one man and that man a musician of highest attainments. One loses himself in endless admiration of the smoothness and unity of the orchestra's playing, in the perfect curve of its climaxes, its delicate shadings of tone, and the polished handling of a hundred other details. The interpretations of Mr. Oberhoffer carry the conviction that they are authoritative to the last degree."

San Francisco Examiner (Feb. 9, 1917): "There is no gainsaying the fact that we can learn a great deal from the Minneapolis Orchestra. Their coming is the most impressive music lesson we have ever had since the memorable visit of the Boston Symphony. Emil Oberhoffer has placed his men in the Boston class. They have the Boston pianissimo; but the cultivation of extreme delicacy has not robbed them of instrumental virility."

San Francisco Call and Post (Feb. 9, 1917): "The musicians from Minne-

apolis have a smoothness and a sympathy which can come only from long years of practice together. Oberhoffer has a high comprehension which seems to reach the more delicate recesses of the soul, and yet he does not sacrifice the virility or the passion of the masters whose compositions he exploits.

"The wind instruments seem to have been given especial attention in this symphony (Brahms' First), for they are played with an evenness and an absence of harshness which is most difficult of attainment. In the adagio of the Brahms C minor symphony the oboe's tone was exquisite. It was the same with the horn players. They can not owe all of their genius to their director, for they show plainly that they are artists of the highest rank."

World-Herald, Omaha (Feb. 20, 1917): "Mr. Oberhoffer not only sustained the position that he has always held in Omaha, but surpassed all former interpretations. The beauty of phrasing and the grandeur of his readings, their striking contrasts and their intense vitality made him more of a favorite than ever. The orchestra itself has grown, showing a most progressive spirit. The Minneapolis Symphony Orchestra, under Mr.

Oberhoffer, will always be welcome in Omaha."

Boston Post (Feb. 25, 1916): "The conductor and orchestra enjoyed a sweeping success. The only orchestra which has visited Boston of late years fit to compare with the one from Minneapolis is the far better known Chicago Symphony Orchestra. The other symphony orchestras which have visited us of late years are beneath the standard attained by Mr. Oberhoffer as regards beautiful and homogeneous quality of the orchestral tone, perfection of balance and the astonishing virtuosity of the orchestra as a whole."

New York Press (Feb. 28, 1916): "The playing of the orchestra in Rachmaninoff's Symphony No. 2 in E minor, conducted from memory by Oberhoffer, and in a truly masterful way, stood comparison with the best the season has offered so far, not overlooking the awe-inspiring exploits of Dr. Karl Muck's musicians from Boston. The writer cannot recall having heard at any symphony concert this season, including those of the Boston orchestra, a tone so full, so mellow, so vibrant, so expressive as Emil Oberhoffer drew from his stringed instruments, particularly from the violins. That tone, no

doubt, is due in part to the musicians themselves and to the instruments in their hands. But it is due in large measure, too, to the conductor's sensitive feeling for beauty and warmth and color."

Musical Courier (March 2, 1916): "The organization which Emil Oberhoffer has built up after years of work performed with unflagging energy, is one which will readily stand comparison with any other orchestra in this country. In one point such and such an orchestra may perhaps be better than the Minneapolis Orchestra; in another the Minneapolis holds the superiority. But 'taking one consideration with another' the writer is willing to class the Minneapolis Orchestra with anything this country can show—and anything in Europe, with the possible exception of the Vienna Philharmonic—for all-around excellence. Life, vitality—these are the keynotes of all its playing and they emanate from the splendidly vital readings and the personal magnetism of Conductor Oberhoffer. * * * And speaking of conductors, Emil Oberhoffer is without doubt one of the strongest personalities at the head of a great orchestra in America at the present day."

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Minneapolis Symphony Concerts Already "Sold Out"

Committee of Business Men Dispose of Seats for Oberhoffer Season in Whirlwind Campaign — Orchestral Bodies Thrive in City — Chamber Music Recitals on a Solid Footing — Young Instrumentalists Trained for Careers — Leading Soloists to Appear — Choral Club Preparing Productions — School to Give Opera

MINNEAPOLIS, MINN., Oct. 13.—If there is anywhere in the country a waning of musical interest on account of the war there is no sign of it in Minneapolis, where, indeed, all musical activities seem to be stimulated to a point well in advance of that set by the usual pace.

With the Minneapolis Symphony Orchestra at the head there follow in one's consideration the Orchestral Art Society, the Amateur Symphony Orchestra, the Chamber Music Association, the Apollo Club, the Philharmonic Society and the Thursday Musical Club, all well-established organizations of years' standing. To these are added the Civic Music

Minneapolis' Musical Advantages

Symphony Orchestra
Orchestral Art Society
Chamber Music Association
Amateur Symphony Orchestra
Civic Music League
Orchestras in the Public Schools
Amateur Opera Company
Active Choral Clubs

League and Camp Singing movement, the proposed operatic venture of Joseph Sainton and that already accomplished by Kathleen Hart-Bibb in connection with the McPhail School, the Junior Orchestra, now in process of formation under the direction of George Klass, and the constantly growing work in the public schools which, under the leadership of Mr. Giddings, Agnes M. Fryberger and others, is continually cultivating the public musically through the children.

Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra; Wendell Heighton, business manager, and E. L. Carpenter, president of the Orchestral Association, constitute a triumvirate of musical workers. Mr. Oberhoffer's musicianship, initiative and personality inspire his body of eighty-five men and keep them one. Mr. Carpenter gives much of his time to the orchestra, not to mention a more than liberal financial support.



—Photo by Sweet

TEN PERSONALITIES PROMINENT IN MINNEAPOLIS, THE INTENSELY CULTIVATED MUSIC CENTER

No. 1—Rudolph Seidl, Conductor of the Amateur Symphony Orchestra of Minneapolis; No. 2—Edmund A. Stein, Assistant Manager of the Minneapolis Symphony Orchestra, Also of the Firm of Stein & Horgan, Local Managers; No. 3—Emil Oberhoffer, Conductor of the Minneapolis Symphony Orchestra. (Photo by Moffett); No. 4—George Klass, Assistant Concert Master of the Minneapolis Symphony Orchestra and Originator of the Proposed Junior Orchestra, which he will direct; No. 5—Wendell Heighton, Manager of the Minneapolis Symphony Orchestra; No. 6—Kathleen Hart-Bibb, in Charge of the MacPhail Opera Company, Minneapolis. (Photo by Matzene); No. 7—William MacPhail, Conductor of the Minneapolis Orchestral Art Society; No. 8—H. S. Woodruff, Conductor of the Apollo Club of Minneapolis; No. 9—Edwin H. Hewitt, President of the Minneapolis Chamber Music Association; No. 10—Mrs. Weed Munro, President of the Thursday Musical of Minneapolis. (Photo by Sweet)

Wendell Heighton, as manager, during his term of seven years, has given services of inestimable value to the orchestra, which now enjoys its fruitful yield. He has seen the orchestra grow from a body of fifty-five to eighty-five men. The orchestra season has grown from nineteen to twenty-four weeks in Minneapolis, to which is now added a touring season of eight weeks' duration.

Concerts Now Sold Out

The present season marks a great advance in the orchestra's patronage. At this date, three weeks before the opening concert, not a seat is to be had for the subscription concerts. In this advance sale, Edmund A. Stein, assistant man-

ager, has been an active figure. The entire season of twelve Friday evening concerts is sold out.

A unique and successful plan was put into effect. The regular subscribers of past years had an opportunity for two weeks to make reservations of the seats held last year. When this sale was closed the box office was closed and the remaining seats were sold by a committee of sixty Minneapolis public-spirited business men during a whirlwind campaign lasting a day and a half. The committee sold 700 seats for the season, which means that there will be no single tickets for sale for any of the Friday evening concerts. With prices of tickets advanced fifteen per cent over those of last year, the sale may be taken as indicative

of the appreciation of the orchestra in its home city.

Leading Soloists Engaged

The soloists to be heard in this series are Helen Stanley, Oct. 19; Rudolph Ganz, Nov. 2; Eugen Ysaye, Nov. 16; Cornelius Van Vliet, Nov. 30; Mrs. H. H. A. Beach, Dec. 14; Julia Culp, Dec. 28; Richard Czerwonky, Jan. 11; Louis Graveure, Jan. 18; Bauer and Gabrilowitsch, Feb. 22; Jacques Thibaud, March 8; Leopold Godowsky, March 15; Amelita Galli-Curci, March 28.

The usual popular concerts on Sunday afternoon will be continued. Four children's concerts are planned for the season, on Friday afternoons.

A winter tour will take the orchestra southward through Chicago, as far as Texas, into California, and back through Salt Lake City, Denver, and in many cities for return engagements. The time taken for this runs from Jan. 19 to Feb. 19. The spring tour begins April 7 and is of eight weeks' duration.

The Orchestral Art Society will give its first concert of its sixth season, Dec. 4, under the direction of William McPhail, with Eleanor Poehler, soprano, and Dorothy Mitchell Woodward, pianist, as soloists, in the auditorium of the West



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Te Deum in E flat for Congregational Use. Summy
PIANO:—Toccata, Album Leaf, Waltz. Summy
Barcarole, March in G minor. Metropolitan Music Co., Minneapolis
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RECITALS

PUPILS

[Continued on page 110]

Minneapolis Symphony Concerts Already Sold Out

[Continued from page 109]

High School. Richard Phelps has been appointed concertmaster and Karl Andrist, second concertmaster. Seven members of the orchestra have joined the army, including Ralph Truman, Edmund Phelps, Jr., Stephen Bakalyar, John Liegl, Alexander Helmick, Russell Kerr and Clyde Yarnell.

The MacPhail School Opera Company, with the assistance of the Orchestral Art Society, begin rehearsals for the performance of the "Mikado" this month. Kathleen Hart-Bibb of the voice department will be in charge and William MacPhail will conduct. This company gave a successful production of the new opera by Dr. Rhys-Herbert, "The Rivals," in the spring.

Amateur Symphony Grows

The Amateur Symphony Orchestra begins its tenth season with the heartening statement, "We are free from debt." Rudolph Seidl is the conductor, with Otto Meyer as assistant. This orchestra has grown from a modest beginning, when it numbered ten members, to its present membership of eighty-five men covering all the instruments of the full symphony orchestra. Six concerts will be given during the season and possibly more. It is always to be understood that the concerts represent the work of advanced amateurs.

It is the intention to avoid even the appearance of rivalry with the progress of the professional orchestra, which they seek to help.

With some of its previous members advanced to the ranks of the profession, the society feels itself, in a way, a school of music for younger musicians.

A sense of community usefulness pervades the serious work of this organization, its professed purpose being "the study and rendition under competent direction of the best music; the giving of concerts to the people at a nominal price or without charge; the development of and assistance to amateurs of talent who are earnest in their desire to rise in the musical world; the fostering in a general way of the love of music for the good of the community."

The officers of the association are Dr. L. H. Cornell, president; E. J. W. Schellenberger, secretary; Charles E. Sanford, treasurer; Charles Price, manager.

To Train Young Players

George Klass, assistant concertmaster of the Minneapolis Symphony Orchestra, is organizing yet another orchestra. It is the intention to present this youngest of all Minneapolis orchestras in two concerts during the winter. Mr. Klass will give what time can be spared to concert engagements. A solo appearance with the Minneapolis Symphony Orchestra, an engagement with the Thursday Musical and another in Mankato are among his bookings.

The announcement in MUSICAL AMERICA of Philadelphia's new venture in the realm of chamber music brings to its feet the Minneapolis Chamber Music Association in a statement of its accomplishment in three seasons.

In Jan., 1914, a little band of music-lovers of Minneapolis came together at the home of one of its citizens, mainly at the suggestion of Mrs. Louise P. Albee and Mrs. Alfred J. Dean, to plan definite ways and means for chamber music to become a part of the city's musical life. Such an enterprise was not new even then, for a number of Minneapolis musicians and music amateurs had had visions and dreamed dreams of establishing chamber music opportunities upon a firm basis—among these being Mr. Harlow Gale, who with a classmate in undergraduate days at Yale started the now famous chamber music society of that university.

With the meeting of three years ago, a new step was taken in the advance of Minneapolis as an art center—an achievement to be mentioned in the same

category with the foundation of the Art Museum and of the Minneapolis Symphony Orchestra some years ago.

Chamber Music Flourishes

The plan then proposed, and since carried out with but few modifications, was the foundation of a society to consist of 400 members, which should finance at nominal cost five or six chamber concerts during the season—the organization to be established on a subscription basis, and the concerts open to members. Officers were chosen, half the membership was pledged at that first meeting, and the Chamber Music Society of Minneapolis was launched.

Each year there have been four string quartet concerts—two by the Minneapolis String Quartet and two by such as the Flonzaley and Kneisel Quartets. In addition, there have been each year one or two programs of other string and piano or woodwind combinations and a program of suitable song or piano groups by such artists as Bauer, Marcella Craft and Louis Graveure.

The program of the coming season will include a concert by the Flonzaley Quartet—unhappily not the Kneisels as well, one by the Society of Ancient Instruments, the Minneapolis String Quartet, and a piano evening by the young Brazilian pianist, Guiomar Novaes.

Thus the purpose and achievement of the Minneapolis Chamber Music Society has been to assure to those living within the reach of the city chamber music of the highest order. It has helped, too, in establishing a permanent string quartet for the city.

Many Choral Concerts

The Apollo Club announces the twenty-third season of this popular male chorus of 100 singers with three concerts. H. S. Woodruff will again conduct with Dr. Rhys-Herbert as accompanist and Edmund S. Ender at the organ.

Louis Kreidler will assist at the opening concert on Nov. 27; Olive Kline at the second, Feb. 26, and Margaret Abbott at the spring concert, April 23. The concerts will be given in the Auditorium.

The attendance will consist of associate members only, no admissions for single concerts being sold.

The management is in the hands of the following officers:

E. J. Carpenter, president; J. L. Mowry, first vice-president; R. S. Towler, second vice-president; G. B. Eustis, secretary; I. D. Cooper, treasurer; W. G. Kuehne, librarian. Board of directors: George L. LaVayea, G. W. Buckingham, A. W. Ingenhutt, W. H. Shephard, C. F. Bornefeld, J. R. Brown, F. C. Smith, D. I. Roberts, Wilfred Bland, Alfred Roper.

The Philharmonic Society of mixed voices is planning to give a production of "The Messiah" at Christmas time, with "Elijah" and "St. Paul" later. J. Austin Williams will prepare the choruses, the production to be with the assistance of the Minneapolis Symphony Orchestra, Emil Oberhoffer conducting.

Entertaining Army Men

The Civic Music League, William MacPhail, president, expects to continue to provide entertainment for the soldiers stationed at Fort Snelling. A fund of \$300 was raised during the summer with which to furnish music and instruments for the soldiers.

Frederick Mueller is the conductor of weekly community sings at the Fort under the auspices of the League.

Stanley R. Avery, chairman of the local committee on camp singing, is conducting camp sings for the men of the three camps now stationed at Fort Snelling. The encampments thus served are the Officers' Reserve, First Minnesota Infantry and the Thirty-sixth, Fortieth and Forty-first Regiments of the regular army. Mr. Avery's original intention to select numbers for an army song book to be issued by the local committee has been supplanted by the desire to co-operate

with the national committee in the use of the book authorized by that body. The local committee has also voted to do its program work hereafter through the local committee of the War Department on volunteer entertainment, so that all efforts toward providing programs at Fort Snelling shall be centered in one body.

St. Mark's choir, of which Mr. Avery is director, is planning an active season whose importance is realized well beyond its immediate setting. The program thus far announced includes Elgar's "The Light of Life," Julius Harrison's "Harvest Cantata," Horatio Parker's "The Holy Child" and "Hora Novissima," the last named repeated from last year.

To Hear Local Composers

The Thursday Musical Club will open its present season with a reception for its president, Mrs. Weed Munro. A series of afternoon fortnightly concerts in the First Baptist Church will follow, the first being given by Mrs. Carlo

Fischer and Arthur Koerner. Other features of the winter's program are a résumé of Enrique Granados's opera, "Goyescas," from the bi-weekly platform; a program of music by Minneapolis composers; a program of Christmas music in which the club's choral body will unite with 200 school children under the direction of Supervisor Giddings; a program of Jewish music; the presentation of an "all-Thursday Musical" string quartet; an operatic program, and a special religious program for Holy Thursday.

Separate activities by active, student and associate sections give consideration to Minnesota composers, American music and a study of the works of Schumann. Important philanthropic work will be extended and members will be encouraged to "do their bit" for the Sammies at Fort Snelling.

Stein and Horgan will present John McCormack in recital at the Auditorium early in November.

FLORENCE L. C. BRIGGS.

Lynchburg (Va.) Public Schools Develop Musical Talent

High School Sends Out Many Successful Performers—City Anticipates Record Season—Boston Grand Opera Company to Appear Under Rotary Club Auspices

LYNCHBURG, VA., Oct. 12. — The public schools of Lynchburg have added to their curriculum chorus work under the direction of Martha Wingfield, supervisor of music, and this feature has become an important part of the education of the youth in the Hill City. After-school violin classes are conducted by Professor Gustav Kleunter, who is also violin instructor at Randolph-Macon Woman's College. A high school orchestra is maintained and although only recently added as a part of the educational program, it has developed into a promising organization, a number of diversified instruments being entrusted to juvenile hands.

Annual vocal and piano contests are conducted in the districts contiguous to Lynchburg, the schools entering contestants for school representation and competition. For several years a goodly number of the prize winners have represented the Lynchburg High School, this fact eloquently testifying to the rapid growth of music among the younger set.

Anticipate Record Season

The winter season promises to be the most successful in the history of Lynchburg and devotees are anticipating with keen interest the various offerings with which they will be regaled. The Schehlmann Club always presents classical programs and has developed into a strong organization with serious purpose firmly imbedded in the individual members.

Emma Adams is probably the most active local manager of high class engagements, many of the world's most famous artists having appeared here under her sponsorship. Walker Pettyjohn has also brought to Lynchburg several prominent musicians of high standing.

To Hear Rabinoff Opera

The Boston Grand Opera Company, of which Max Rabinoff is managing director, will appear at the Academy of Music early in January under the auspices of the Lynchburg Rotary Club. With such an aggregation of "boosters" behind the engagement, it is more than likely that the house will be sold out before the day of the performance, the local club being composed of many music-lovers.

Randolph-Macon Woman's College and

Virginia Christian College maintain musical faculties, and activity during the college year is increasing each session on account of the growing demand for instruction in this department.

Lynchburg has contributed two young artists whom critics have declared will be heard from in the near future. Winston Wilkinson, seventeen years old, won the award for the best American-trained violinist when the competition was held two years ago by the Federation of Music Clubs, and Jeanne Alexander, who, like Wilkinson, was a student of Charlotte Kendall Hull, of Sweet Briar College, was chosen to represent the Southern states at the last contest held under the auspices of the federation.

JULIAN T. BABER.

SAN ANTONIO, TEX.—Ruth Bingaman, pianist, who has been studying in New York, gave a recital recently at the home of Mrs. Eli Herzberg, assisted by Adeline Craig, soprano, of Indianapolis.

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AUSTIN PLANS AN AMBITIOUS MUSICAL YEAR

Music Festival Association Making Many Contracts with Artists, but Hopes to Give Series in Full — Amateur Musical Club Contemplates Operatic Festival—Symphony Orchestra Thrives Under Frank L. Reed's Direction — Arthur Loft to Form String Quartet — Music Credits in the Schools

AUSTIN, TEX., Oct. 5.—For many years Austin has been a leading city of Texas in promoting musical interests, and was a pioneer city in introducing to the public artists of the first quality from all over the world.

Leading factors in the work of educating the public have been the Matinée Musical Club, the Music Festival Association, the Sängerbund, and in more recent years the Amateur Musical Club, the School of Music of the University of Texas, and the Downie Violin Club.

Last season was a particularly heavy one for artist concerts, with a performance by the celebrated Ballet Russe, under the auspices of the Music Festival Association, and a short visit of the Boston National Grand Opera Company under the auspices of prominent business men. This was the first visit of a grand opera company of such magnitude, and the signs point to a second and possibly longer engagement this season.

Quick Contracts for Austin

For several years the Music Festival Association, of which Mrs. Robert G. Crosby is president, has conducted a series of concerts, selling season tickets for the same, in addition to which the same association has brought many extra artists for individual concerts, and has been decidedly the most active association in the field in this line of work.

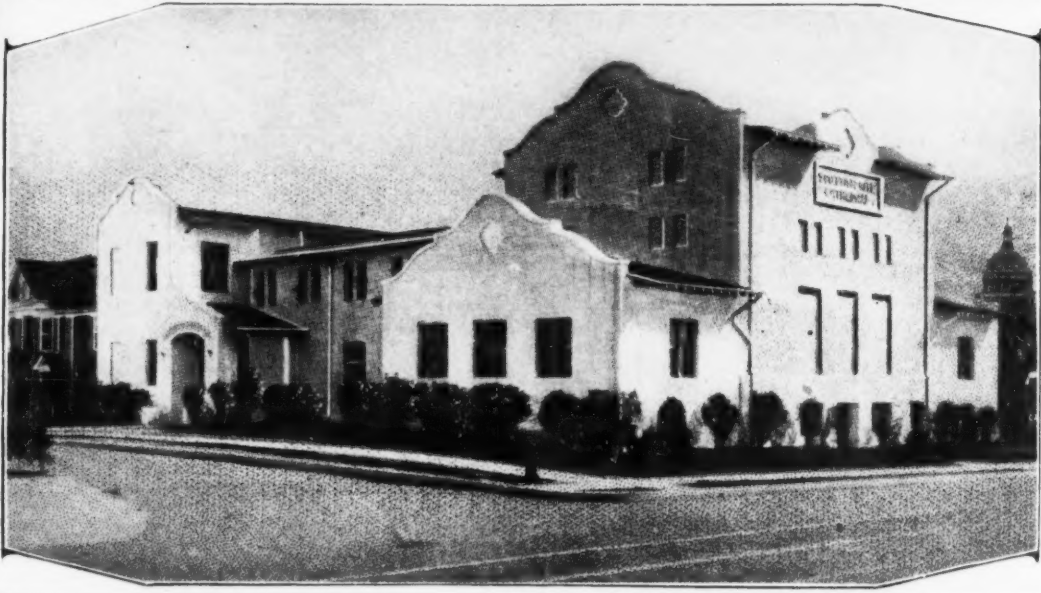
Owing to the exigencies of the times, this association will not make large contracts for the coming season, but will confine itself to quick contracts, and to artists passing through the territory.

In many ways this is to be regretted, as the series of season concerts filled a place which will not be easily replaced. This attitude may change, however, and the series of concerts may be resumed for another season.

The Matinée Musical Club, which is one of the pioneer musical clubs of the city, has brought many fine artists to Austin. A notable concert last year



Prominent Persons in Austin's Musical Life and the Home of Many Fine Concerts: Above: Margaret Downie, President of the Downie Violin Club; Upper Right Hand: Mrs. Jourdan W. Morris, President of the Amateur Musical Club; Below: The Scottish Rite Cathedral, Where Many Choice Concerts Are Held



and the members are nearly all soloists of excellent ability on various instruments and the voice.

Amateur Musical Club Active

The Amateur Musical Club, founded by the president, Mrs. Jourdan W. Morris, has been in existence upward of ten years, and is an important factor in the musical life of the city. This club is composed mostly of vocal students, the club study being devoted to vocal music, the members having been active in bringing soloists from New York and other large cities. Notable artists presented by this club were Alma Gluck and John McCormack.

Plans for the coming season have not been completed, but the Amateur Musical Club hopes to present Galli-Curci, and possibly several others.

The work of this club is most ambitious in scope and includes study of the Wagner operas. If all goes well there will be an operatic musicale at the close of the season, and Ellison van Hoose, who, by the way, is coming up from Houston twice a month to conduct a choral society for the Amateur Musical Club, will figure largely in any possible operatic production. Soloists will be engaged also to sing at the club concerts.

Austin Boasts of Orchestra

Frank Lefevre Reed, professor of music in the University of Texas, has had remarkable success in assembling and conducting a symphony orchestra. With substantial aid from the City Commission and various clubs of the city, several fine concerts absolutely free to the public have already been given, and five more are promised for the coming season.

In addition to these concerts Mr. Reed has planned a course of historical recitals to be given once a month in the Scottish Rite Cathedral, an ideal auditorium for such affairs. These concerts with annotated programs will be a decided innovation for Austin, and will be an excellent educative course. Only the best talent of the city will be used, and

the most interesting composition of each composer.

To Form New String Quartet

One of the greatest delights of all to the true music-lover is the possibility of a string quartet to be established by Arthur Saft. For the first season the concerts to be given by the quartet will be only invitation affairs, with perhaps a public concert at the close of the season.

Austin has a delightful coterie of accomplished musicians and music-lovers who will welcome this quartet as one of the finest additions to the musical activities of the city.

The Downie Violin Club, which has about thirty members, is an infant organization, but did excellent work last year, and plans more ambitious things for the coming season.

Many of the members of this club belong also to the Symphony Orchestra,

and the president, Margaret Downie, is a soloist of more than ordinary ability, and is much in demand for social and public affairs.

Throughout the summer the generosity of the city officials has provided the people with a series of delightful concerts at the public parks in East and West Austin, and large crowds have assembled in the pleasant summer evenings to listen to the fine programs played by Besserer's Band. William Besserer is also conductor of the Sängerbund this year, and an enjoyable concert is given every two weeks at Scholtz Garden.

The School Board of Austin is taking a lively interest in musical matters, and at the last meeting decided to give credit to pupils studying music out of school. They also recommended the Progressive Series of Piano Lessons, which was endorsed by the Texas State Music Teachers' Association. Mrs. E. C. NORTON.

Austin's Musical Activities

Music Festival Association
Austin Sängerbund
Amateur Musical Club
Downie Violin Club
University School of Music
Matinée Musical Club
University Orchestra
University Lecture Recitals
Municipal Orchestra

under auspices of this club was the one by Mischa Elman. Although essentially a study club whose work is of great value in the community, the arranging of artist concerts has been a successful part of the club work. The president of the Matinée Musical Club, Mrs. Eugene Haynie, has held the office since the club was organized, and has most efficiently conducted the affairs of the organization.

The course of study for 1917-1918 will include musical form as exemplified in various styles of music of every generation, closing with the study of women composers.

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Children in All Grades Benefit by Work in Manifold Branches of the Art—City's Numerous Clubs Launch Activities—Dallas Male Chorus to Present Three Famous Artists—Local Organist Association Will Organize A. G. O. Chapter

DALLAS, TEX., Oct. 13.—Despite the international situation it is unanimously conceded that the prospects are promising for a brilliant musical season in Dallas. Most of our directors and teachers have been away during the summer, and now that all have returned activity begins.

Before dwelling upon the plans and nature of the work of Dallas's many clubs it might be well to speak of the music work that is being done in the public schools. The aim of the music course in the Dallas public schools is not only to awaken and develop a taste for the best in music by intelligent listening, but also to give the children a mastery of its elements through the singing of well selected song material and to associate in a helpful way the work of the school with that of the community at large. The activities are many and varied—community, or assembly, singing, classroom music appreciation and sight singing, orchestra practice, glee club and chorus work. The classroom work is done by a departmental teacher, who has charge of music in the four upper elementary grades. She also conducts glee club and orchestra practice, as almost every large building boasts one or the other of these organizations. The latter furnish music on many public occasions. The departmental teachers also take active part in the musical clubs of the city, the Sunday school and other community enterprises.

Teaching Pupils to Listen

In lieu of the daily singing lesson one period each week is devoted to musical appreciation in every grade of the elementary schools. Victrolas are the medium through which this is done. The first lesson that is taught is to listen and let listen—in a word, concentration. With concentration assured discrimination follows easily. Even the tiny tots entering school for the first time soon learn to enjoy listening not only to their primary songs but also to distinguish between the tone quality of a man's and a woman's voice, whether the same is high or low, heavy or light; to do the same with reference to instruments and distinguish between two and three-pulse rhythm. They give physical expression to the rhythm indicated.

In the upper grades voice classification by name, biographies of composers, operas, oratorios, nationality, form, motives and themes are studied. In connection with records selected for the purpose note books are kept in which are recorded names of selections played, that of the composer and artist, short biographies, pictures of artists and instru-



SOME OF THE MOST PROMINENT DALLAS MUSICIANS

No. 1—Julius A. Jahn, Director of Schubert Choral Club of Dallas. No. 2—Mrs. Julian M. Wells, President of Wednesday Morning Choral Club. No. 3—Mrs. R. T. Skiles, President of Schubert Choral Club. No. 4—David L. Ormesher, Director of Dallas Male Chorus and Dallas Concert Choir. No. 5—Earle D. Behrends, Director of Mozart Choral Club and Orchestra, Y. W. C. A. Glee Club and Grace M. E. Church Choir. No. 6—Mrs. J. H. Cassidy, A. A. G. O., President of Dallas Organist Association. No. 7—Harold Hart Todd, Director of Choral Clubs of S. M. U.

ments and many other clippings. A department of current musical events, both local and otherwise, is kept in one section of the highly prized note books, not only for the purpose of driving home certain facts but to lead to research work that otherwise would not be done. One of the most interesting features in all the grades is in connection with the two records known as "Instruments of the Orchestra." These announce in advance the name of the instrument played, thus allowing the listener to associate the name with the tone quality. A picture of the instrument is shown, its appearance, character and method of use being discussed.

The great value in the appreciative work lies in the fact it has been cumulative. When the course was introduced

into the schools four years ago the Board of Education appropriated several thousand dollars for the purchase of all necessary equipment for the entire school system—one Victrola for each building of ten rooms and two for each of the larger buildings. The plan of circulating the records gave variety of material. Each succeeding Board has granted whatever appropriation was necessary until each box now contains forty or more records. These include symphonies, sonatas, string quartets and all of the choicest records for educational use. Every nation and composer of note is represented and the work has been very systematically outlined and carried out from its installment.

Community Singing

In harmony with the nation-wide movement to bring music to the people as a whole, community or assembly singing was introduced last term into all the elementary schools. Where no auditorium was available the assembly was held on the lawn or in the hall. All songs used were memorized and every pupil participated in the singing. These gatherings were the means of creating a wonderful *esprit de corps* among pupils; they helped to foster national pride and contributed to the inward growth of mind and spirit on the part of the individuals forming the assembly. They brought home and school in closer touch through a community of interest, for the songs memorized were those known to father and mother. In consequence of this practice in group singing it was possible on Field Day in April to mass the entire elementary student body of 1,000 in one large out-of-door "sing" without rehearsal.

Each of the high schools has its own teacher of music. Courses in music preparation, history, harmony, chorus and orchestra work are offered. For the first time credit is being given for music work.

The music work is under the direction

of Sudie L. Williams, supervisor of music, with Lilla Belle Pitts as assistant.

The Schubert Club

The Schubert Choral Club will open the concert season in Dallas on Oct. 23, presenting Frieda Hempel as soloist. This club has the distinction of being the oldest organization of its kind (ladies' chorus) in Dallas and also of being the first club to bring musical artists to Dallas. It was organized by Mrs. Edwin S. Jackson in 1899 with a membership of twenty-five and has grown to a membership at the present time of seventy-five, giving three to four concerts each season at which are presented some of the world's greatest artists. The club has endeavored to give the public the very best concerts possible at reasonable prices.

Under its present director, Julius A. Jahn, the Schubert Choral Club has made splendid strides forward in its rendition of choral numbers. The officers are as follows:

Mrs. R. T. Skiles, president; Mrs. Tom Flinty, Jr., first vice-president; Elizabeth F. Crawford, second vice-president; Mrs. S. M. English, third vice-president; Mrs. R. N. Carr, recording secretary; Mrs. J. H. Cavender, Jr., financial secretary; Grace Anderson, corresponding secretary; Mrs. Henry Collins, treasurer; Mrs. F. H. Austin, librarian; Adele McKay, assistant librarian; Mrs. Ed. Pittman, press correspondent; Mrs. L. G. Phares, parliamentarian.

Earle D. Behrends, president and director of the Mozart Choral Club, an organization limited to fifty mixed voices, announces for the club's third season the following artists: Anna Case, soprano, Nov. 23; Yolanda Mero, pianist, Dec. 3; Reinold Werrenrath, baritone, Jan. 15, and Louise Homer, contralto, April 16. This club has the distinction of having presented to Dallas the highest priced artists ever offered in concert here. Its aim has been to maintain the high stand-

[Continued on page 114]

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[Continued from page 113]

ard set when it presented Geraldine Far-
rar. The club has its own orchestra of
twenty musicians, and this feature of its
work has made much progress in the
past two years. The Mozart Club is
noted for its fine ensemble work. Presi-
dent Behrends has just been elected di-
rector of the Young Women's Christian
Association Choral Club. The Mozart
Club's officers are:

Earle D. Behrends, president and director;
Josephine Wolf, vice-president; Miss Earle
Henry, secretary; Charles E. Osborne, treas-
urer; Lillie Swann, corresponding secretary
and press reporter; Mrs. Cora E. Behrends,
business manager; Mrs. Earle D. Behrends,
financial secretary; Ruth Killough, librarian;
Ted Peterman, first assistant librarian; Rose
Ellen Teagarden, second assistant librarian;
Mrs. R. I. Corpening, Mrs. Tom Barnes
Sandefur and Katherine Turner, members
of executive board.

The Y. W. C. A. Choral Club's aim is
to provide a means for the working girls
to study choral singing, sight reading
and expression, to become familiar with
the best composers' works and to pro-
vide and participate in free concerts for
the masses of working girls. Its officers
are as follows:

E. D. Behrends, director; Miss Johnnie
Thompson, president; Flo Warlick, vice-presi-
dent; Eunice Massey, secretary; Mary Mas-
sey, librarian; Grace Mansfield, treasurer.

Growth of Dallas Chorus

The Dallas Male Chorus was organized
three years ago with four members.
Through the persistent efforts of its offi-
cers it has grown until now it has a full
membership of seventy-five voices. The

club has given a number of concerts in
Dallas and nearby towns. Last season
on two occasions it had Karl Jörn, tenor,
as soloist. On two other occasions Hazel
Lake, Kathleen O'Connell and Kathleen
Ewing, sopranos, and local artists ap-
peared with the club. This organization
(it is chartered) has the following offi-
cers:

Charles Verschoyle, president; David L.
Ormesher, vice-president and director; John
Bell, business manager; A. W. Emerson,
librarian; E. P. McConnell, assistant di-
rector; June Parchman, treasurer; T. Zim-
merman, secretary; Albert Victor Young,
accompanist.

Artists to be presented this season are:
Efrem Zimbalist, violinist, Nov. 21;
Evan Williams, tenor, Jan. 21; Ernestine
Schumann-Heink, contralto, Feb. 18.

The Dallas Concert Choir, David L.
Ormesher, director, will produce Haydn's
"Creation" on Oct. 26 and Handel's
"Messiah" on Dec. 28. Its officers are
W. F. Watson, president, and Catherine
Hammons, organist.

The Southern Methodist University
Chorus of 100 voices (mixed) serves as a
choir on Sundays and does special work
(secular) at other times. S. M. U.
Varsity Glee Club of twenty male voices
will make two tours of the State, one in
the fall and one in midwinter. A con-
cert will be given in Dallas in April.
S. M. U. Varsity Choral Club of twenty
female voices performs the same service
as the glee club. Harold Hart Todd, head
of the theory department and teacher of
piano, is the director.

The Music Study Club (a women's
club) has a membership of thirty-seven.

This year it will study the biographies
and works of modern composers, the first
meetings to be devoted to prominent
women composers. Each year the club
presents one artist in a complimentary
concert. Its officers are:

Mrs. Alex S. Coke, president; Mrs. Frank
H. Blankenship, vice-president; Mrs. Charles
Purnell, secretary; Mrs. Eugene Bullock,
treasurer; Mrs. Juanita Blair Price, librarian;
Mrs. Russel V. Rogers, parliamentarian.

The Beethoven Symphony Orchestra
has assembled its members for regular
practice and will make its first public
appearance this fall. It will assist in
the presentation of "The Messiah" in
December. It now has about twenty
members, but expects to add to its forces
at least ten musicians in the near future.
The orchestra is well balanced, and its
personnel is composed of advanced stu-
dents and amateur musicians. Good
progress is being made. Walter J. Fried
is the conductor.

The Wednesday Morning Choral Club,
a women's organization, is a depart-
mental club with a membership of thirty.
It has a very fine circulating library of
music. The club's activity is confined to
local work.

The officers are as follows:

Mrs. Mamie Folsom Wynne, director;
Mrs. Julian M. Wells, president; Mrs. G. A.
Cato, first vice-president; Mrs. D. M. Sinclair,
secretary; Mrs. Charles E. Carey, treasurer;
Mrs. Frank B. McCammon, historian; Erel
Jones, accompanist.

To Form A. G. O. Chapters

The Dallas Organist Association will
hold monthly meetings and have pro-
grams for its own members for discus-

sion, and will bring to Texas Clifford
Demarest, a member of the A. G. O. for
recitals not only in Dallas but over the
State. It is planned when he comes to
organize a chapter of the American Guild
of Organists, and Mr. Demarest will con-
duct the examinations for same. The
officers:

Mrs. J. H. Cassidy, president; Miss Mar-
jorie Roach, first vice-president; Mrs. W.
W. Murrah, second vice-president; Miss Lucy
Woodward, treasurer; Miss Helen Coerver,
secretary; Miss Martha Rhea Little, parlia-
mentarian.

The Tronitz Club was organized for
the purpose of studying musical history
and fostering the desire for knowledge
of music in its higher forms. Mrs. E. P.
McConnell is the president.

The Mickwitz Club was organized for
the betterment and encouragement of
artistic piano playing. Programs are
given monthly for criticism by members
and an open meeting is given annually.
The Mickwitz Club's president is Mrs.
Joseph B. Rucker.

In addition to the clubs and teachers of
music, orchestras, etc., there are music
departments in the following schools:
St. Mary's College, Ursuline Academy,
Dallas University, Powell Training
School, Hockaday School, Morgan School,
Tronitz Music School, Switzer Music
School and Hahn Music School.

W. T. Cox's Municipal Band furnished
music for our recreation all summer.
The concerts were given in the various
parks of the city and drew immense
crowds. Mary Robbins did most of the
vocal solo work. The sum of \$5,000 was
appropriated by the city for this work.
EARLE D. BEHREND'S.

Arthur Shattuck Opens H's Season with Chicago Orchestra

Arthur Shattuck's season opens on
Oct. 29, when he will play the Rach-
maninoff Concerto, No. 1, with the Chi-
cago Symphony Orchestra in Detroit.
This will be Mr. Shattuck's third appear-
ance under the auspices of the Detroit
Orchestral Association, his previous en-
gagements having been as soloist with
the New York Symphony and the New

York Philharmonic Orchestras. On Dec.
3 Mr. Shattuck will give the first Amer-
ican performance of Selim Palmgren's
"River Concerto" with the Chicago Sym-
phony in the Milwaukee series. On Jan.
8 he will play it in Kansas City with
Carl Busch. The Baltimore Symphony
Orchestra management has also secured
Mr. Shattuck as one of the soloists for
the season. Several appearances with
the Philadelphia Orchestra will follow in
April, though the work for these has
not yet been chosen.

Webster Groves (Mo.) Chaminade Club Plans Interesting Series

WEBSTER GROVES, Mo., Oct. 14.—The
Chaminade Choral Club, which was
founded five years ago, is planning a
very interesting series of concerts for its
associate members this season. The
active list includes seventy-five women,
under the direction of Leo C. Miller.
This is Mr. Miller's second season and it
is expected that the club's work will far
supersede any that it has ever done pre-

viously. As yet the exact dates and solo-
ists have not been announced. The offi-
cers are:

President, Mrs. J. H. Rodes; vice-presi-
dents, Mrs. Jessie L. Gaynor, Mrs. F. R.
Jesse, Mrs. E. T. Hall; recording secretary,
Mrs. Laidlow; corresponding secretary,
Orpha Kendrick; librarian, Mrs. W. Musick;
auditor, Mrs. E. S. Hart.

GREENVILLE, TEX.—Dr. R. W. Geb-
hardt, formerly of Dallas, has been
elected director of music at Burleson
College.



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"KEEP UP THE MUSIC!" IS SEATTLE'S SLOGAN

Concert Season in Coast City Will Not Be Curtailed by War—Declare "Need Was Never Greater Than Now for Good Music"—Raising Fund for Philharmonic Orchestra—Distinguished Soloists to Appear on Courses—Conscription Hits Men's Choruses but Other Clubs Will Continue Work

SEATTLE, WASH., Oct. 6.—Forecasting the musical activities for the coming season, one sees the same avenues opened through which we have gained our entertainment and education the past few years—the Philharmonic Orchestra, the Ladies' Musical Club and the various choral bodies. The Standard Grand Opera Company, which meant so much to the musicians and students, has been the only organization which has been obliged to disband for lack of support. War conditions seem not to have dampened musical ardor.

The great shipbuilding yards, of which Seattle has so many, have helped out very materially in the way of band concerts during the past summer; four of the yards maintain bands of from twenty-five to fifty pieces, and when the city found it necessary to retrench in the way of music in the parks, these bands gave free concerts in the parks. One snipyard has a quartet of professional singers and another has a glee club of fifty members. All of these organizations have able directors.

The School Music Festival given in June, in which over 3000 pupils took part, was a splendid exhibition of what is being done for musical education in the public schools. The festival was arranged by Letha L. McClure, director of music in the public schools, with her able assistants, David F. Davies, Ernest H. Worth, Ruth Durheim and Laura V. Breyfogle, with Francis J. Armstrong in charge of the Children's Orchestra.

The Ladies' Musical Club opened its twenty-seventh season recently with a complimentary concert, which is their

Surveying Seattle's Musical Material

Six Symphony Concerts, Philharmonic Orchestra with Leading Soloists.
Series of Popular Concerts by the Philharmonic Orchestra
Four Artists' Recitals, Ladies' Musical Club Course
Monthly Concerts with Local Soloists, Ladies' Musical Club
Two Clubs of Professional Musicians
A Society of Local Composers
Eleven Choral Societies
Five Music Study Clubs
Music Credits in the High Schools
Annual Music Festival Given by the Public Schools
Five Schools of Music
A College of Fine Arts and Music in the University of Washington
One Chamber Music Organization

usual custom, the soloist being Ruth Miller of Seattle, who begins an engagement with the Metropolitan Opera Company in November.

To Continue Artists' Course

The club has decided to abandon many of the usual forms of entertainment while our country is at war, but the course of Artists' Concerts which they have presented for seventeen years will be maintained again this season, the net proceeds to be given to war relief, provided the United States is still at war. The club has set aside from its general fund a certain sum to guarantee an adequate contribution to the war relief donation. The artists to be heard this season are Mme. Margaret Matzenauer, contralto, Oct. 1; Ysaye, violinist, Dec.



SEATTLE WORKERS IN THE MOVEMENT TO DEVELOP MUSIC AS NEVER BEFORE DURING THE WAR

No. 1—Milton Seymour, Conductor of the Nordica Club, and the Seattle Men's Chorus; No. 2—Mrs. Frederick Bentley, Chairman Executive Committee, now working for the enlargement and maintenance of the Philharmonic Orchestra; Chairman of the Music Committee of the Sunset Club; No. 3—Mrs. W. W. Griggs, President Seattle Musical Art Society, Vice-President Seattle Society of Composers, Correspondent "Musical America"; No. 4—Left, Ferdinand Dunkley, Conductor Choral Art Club and Acting President Seattle Ciel Club. Right, A. E. Boardman, President Choral Art Club; No. 5—Left, Claude Madden, Conductor Amphion Society, Arion Society, Ladies' Musical Club Chorus and President Seattle Society of Composers. Right, Alexander Myers, President Amphion Society; No. 6—Mrs. M. A. Gottstein, Executive Secretary Ladies' Musical Club. (Photo by James & Merrihew.) No. 7—John M. Spargur, Conductor Seattle Philharmonic Orchestra, Organizer of the Spargur Quartet, in which he plays first violin. (Photo by Bushnell)

3; Harold Bauer, the great pianist, Jan. 10; Frieda Hempel, coloratura soprano, April 1.

The chorus of the club will be conducted by Claude Madden; the monthly concerts for active members will be held as usual. The officers of the club are:

Mrs. W. D. Perkins, president; Mrs. W. H. White, vice-president; Mrs. M. A. Gottstein, executive secretary; Mrs. Ivan L. Hyland, recording secretary; Mrs. A. K. Fiskin, corresponding secretary; Mrs. C. H. Hooper, treasurer. Board of Trustees, Mrs. B. A. Robb, Mrs. Mitchell Gilliam, Mrs. W. H. Moore, Mrs. H. D. Hanford, Mrs. J. R. Hager and Mrs. A. E. Boardman.

The Philharmonic Orchestra is to be larger and better this season than ever before. New committees have been formed and it is intended to secure a guarantee fund sufficiently large to make it possible for skilled players to reside here and become members of the orchestra. John Spargur, who has so successfully conducted the orchestra for six years, will continue in the same position. Seattle does not intend to be behind other cities of the country in the matter of artistic development.

Mrs. Frederick Bentley, chairman of the executive committee, and Mr. W. D.

Mead, chairman of the finance committee, are working jointly to raise the standard of the orchestra. B. C. Beck, chairman of the publicity committee, is an energetic young business man, full of enthusiasm, and he declares the need is greater now than ever before for good music for the masses and the thousands of troops who will be stationed here this winter. Six symphony concerts with some of the greatest artists as soloists are being arranged for, and the popular concerts will be given as in the past. The personnel of the committees is:

Executive, Mrs. Frederick Bentley, Mrs. M. F. Backus, Mrs. R. A. Ballinger, Mrs. Joseph Blethen, Mrs. A. S. Kerry, Mrs. A. S. Taylor, Mrs. Frederick K. Struve, H. C. Henry, A. B. Stewart, A. S. Downey, B. C. Beck, W. D. Mead, Nathan Eckstein, J. A. Baillargeon and Dr. Henry Suzzallo; finance, W. D. Meade, Neal H. Begley, Mrs. John M. Spargur; publicity, B. C. Beck, L. R. Ritchie, Joseph Blethen, James Wood and A. Dyer.

The Amphion Society, Seattle's largest male choral body, has lost six of its seventy members by conscription and enlistment. The chorus will give two concerts during the season and is now rehearsing for the fall concert. The program will be lighter than those usually

given, and mostly compositions by Americans will be used. The soloists have not yet been announced. Alexander Myers is president and Claude Madden, director, both men having held these positions for many years.

Choral Members Drafted

The Liederkrantz, Alfred Leuben, conductor, celebrated its twenty-fifth anniversary this year, and has been under the direction of Mr. Leuben ever since the organization was started. On account of the war, this society will not be active this season.

The Seattle Men's Chorus has been hard hit by war conditions, having lost many members, and is undecided what it will do. Milton Seymour is conductor.

The Arion Society will also be less active than usual this season. The conductor is Claude Madden.

The Norwegian Singing Society, which was instrumental in bringing the Norwegian Sangerfest to Seattle this summer, with a three days' festival; with two concerts given by the chorus of 200; Charlotte Lund, soprano, and Alfred

[Continued on page 117]

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To Deum in E flat (Parish Choir, Boston); Anthems: "Lift Up Your Heads" and "From Sinai's Crest" (H. W. Gray Co.); "O Come All Ye Faithful" (John Church Co.); Ballad, Male Voices, "The Elected Knight" (John Church Co.); "Adon Olom" and Sabbath Eve Service (Block Publishing Co.); Three Transcriptions from Borodin (G. Schirmer).

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Kitty Cheatham has taken verses by the poets, old and new, who have written for and about children, and set them to music by great musicians. Milton finds his expression in Beethoven, for instance, and "Papa" Haydn is quite suited to the rollicking verses of Mother Goose. There are modern musicians, Percy Grainger and Albert Spalding and Ossip Gabrilovitch—and modern poets, too—Walter Pritchard Eaton, Fullerton Waldo and Burges Johnson, among others. All these have made their contribution to this charming book, until there are one hundred and fifty numbers collected between its covers. The six chapter headings will give an idea of the contents: "First we dance—Next we sing—Now we play games—Now we talk nonsense—Then dream awhile—Now we will be a little bit serious." It is the ideal book not only for the child, but for the parent, the teacher, and all lovers of childhood.

Price \$3.00 net**3 E. 43d St.****G. SCHIRMER****New York****New York Times:**

Mme. Locke's voice is an exceptionally high soprano, resembling that of Tetrassini's in its audacious flights. She was recalled many times."

Lydia Locke

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*Photo by Hartsook***HENRI LA BONTÉ TENOR**

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Nashville, Tenn., Exults Over Extension of Artist Courses

NASHVILLE, TENN., Oct. 10.—One might think that the war would in some sense dwindle the musical enthusiasm, but, on the contrary, we find only an added interest in music locally. Throughout the summer Mrs. Hoffman, Mrs. Sperry, Mrs. McConnico, Charles Stratton and others have given concerts each week for the men at Camp Jackson. These, with the park concerts by the First Regiment and Able's Band, have kept the musical fires burning. Music-lovers are reveling in the fine list of artist recitals which the Ward-Belmont School will present this season. The local debut of Edouard Potjes, pianist, Sept. 24, introduced the course. This will be followed by Rudolph Ganz, Oct. 12; Christine Miller, Nov. 16; Rudolph Reuter and Joseph Bonnet in December; Theodore Spiering, Dec. 6; Alma Gluck, Jan. 16. Schumann-Heink, March 11; Mme. Galli-Curci, April 24. The last three concerts will be given in conjunction with Mrs. Naff of the Ryman Auditorium management. John McCormack is also scheduled to appear at the Auditorium, Nov. 26.

Centennial Club Plans

The musical department of the Centennial Club recently opened its season auspiciously with a novelty, Bruno Huhn's song cycle, "The Divan." The parts were sung by Mrs. E. R. Schumacher, soprano; Mrs. Robert Caldwell, contralto; Charles Stratton, tenor, and Douglas Wright, bass, and Mrs. W. C. Hoffman at the piano. The musical department of the club is organized with Mrs. Robert Jackson as chairman and a program committee working with her, of which Mrs. Hoffman is chairman, assisted by Mrs. Noel and Mrs. McConnico. Artists' recitals under the auspices of the club will be arranged for later in the season.

The Vendredi Musicale will be as active as in former years, with Oriental music as the feature of the year's study. The officers of the club this season are:

Margaret Vance, president, Ursula McCampbell secretary; Mrs. Gannette Rose, vice-president; Mrs. Claude Street, treasurer; program committee, Mrs. Robert Caldwell, chairman, Mrs. A. B. Anderson and Frank Hollowell.

At Ward-Belmont

At Ward-Belmont we find an interesting personality in Edouard Potjes, Belgian pianist, who made his American debut in New York last winter and who has accepted the directorship of piano at Ward-Belmont this season, war conditions having interrupted Mr. Potjes's career as director of piano at the Royal Conservatory of Music, Ghent. The Y. W. C. A. will continue the weekly noon musicales which have been giving so much pleasure

to the noon shoppers and business women. The first program will be given by Charles Stratton, accompanied by



A VIEW OF NASHVILLE'S (TENN.) HALL AND TWO FIGURES WHO ARE STRIVING TO DEVELOP THE COMMUNITY MUSICALLY

Above: Entrance to Ward-Belmont School Auditorium, Where Leading Artists Will Be Heard in Recitals This Season; On Left: Edouard Potjes, Belgian Pianist from the Royal Conservatory of Music, Ghent, Who Is Now Director of Piano at Ward-Belmont; On Right: Mrs. Robert Caldwell, Chairman of the Program Committee of the Vendredi Musicale. (Photo by Schumacher Studio)

Mrs. Hoffman, and the second by Mrs. E. R. Schumaker and Mrs. Hoffman. The Choral Club at the Y. W. C. A. will be reorganized again this year, and plans

are being enlarged for more enthusiasm and spirited work with the community singing.

Charles Washburn of Ward-Belmont and Charles Stratton of Clarksville, Tenn., have enlisted with the authorities in charge of entertainment for the men of the National Army and hold themselves in readiness to sing at the various cantonments whenever called this winter.

Fritz Schmitz's orchestra at Ward-

MONTCLAIR LOSES YOUNGER MUSICIANS

Outlook for Season, However, Is Decidedly Hopeful in New Jersey Town

MONTCLAIR, N. J., Oct. 14.—Like many other towns of its size, Montclair has suffered the temporary (we hope) loss of many able young musicians called into military service either by draft or enlistment. Among them are numbered prominent singers and players of stringed instruments. Many of those who have escaped war duty are giving their services for the Y. M. C. A. work throughout the country.

The People's Series

In spite of the present condition of exalted prices, the one feature that has characterized Montclair's musical efforts will be continued this season with no increase in admission. The People's Free Concerts will enter its fifth year under the auspices of the Women's Federation of Montclair Organizations and under the personal management of Frank Stout, the popular oil-painter and patron of music, who has done so much in the past four years to encourage hidden musical talent locally. The first of these series will occur on Monday evening, Nov. 5.

A valuable addition to Montclair's circle of musicians is Rafael Navarro, the well-known organist, composer and former conductor of opera at the old Academy of Music, Brooklyn, who has recently moved here. Mr. Navarro is already booked to lecture before the Woman's Club of Montclair this fall.

Mark Andrews Optimistic

Mark Andrews, the greatly popular local musician, has returned from a vacation in Maine and is working on two cantatas, which, it is expected, will be published soon. As the conductor of the Upper Montclair Choral Society and the Montclair Glee Club, he predicts a particularly successful season, for he claims that the people need good music at this particular time. Mr. Andrews is the organist and choir director of the First Congregational Church of this town, in which was recently installed a beautiful Skinner organ, undoubtedly the finest instrument in Montclair.

Under the direction of Wilbur Follett Unger, the Musicians' Study Club of Montclair will enter its third season of activity and will continue its concerts, which have proved highly successful.

During the summer an elaborate open-air theater was constructed adjoining the grounds of the new High School and will doubtless be equipped for many good dramatic and musical performances.

WILBUR FOLLETT UNGER.

MARYVILLE, MO.—W. A. Blaaha of Chicago has been engaged as teacher of violin in the Conservatory of Music here.

"KEEP UP THE MUSIC!" IS SEATTLE'S SLOGAN

[Continued from page 115]

Halvorsen, baritone, as soloists, is to be complimented on this splendid achievement. The unveiling of the Grieg monument took place during the festival and is the first monument to a musician erected here. The society will be active this winter, under the leadership of Rudolph Moller.

The Svea Male Choir (Swedish), H. P. Sather, conductor, also gave Seattle a musical festival and a splendid concert with Mme. Marie Sundelius of the Metropolitan Opera Company as soloist. This organization will be heard in concert during the season.

The Choral Art Club, entering its third season, Ferdinand Dunkley, conductor, is now rehearsing for the first concert; the program will include Bach's cantata, "My Spirit Was in Heaviness" and the Credo from Beethoven's "Missa Solemnis." A second concert will be largely given over to works of American composers. The officers, with the president, A. E. Boardman, are Mrs. Andrew Fitz, Herbert Eckart, Daisy Wood Hildreth, Mary Louise Clary and Mrs. Adam Beeler.

Clubs Plan Many Events

The Seattle Clef Club, composed of professional men musicians, has started some of the most important musical en-

terprises in the city, the organization thus gaining for itself a distinct position in the musical life of the community. The club will hold monthly meetings with programs. The officers are Ferdinand Dunkley, acting president; David Scheetz Craig, secretary and treasurer; Clifford W. Kantner, Milton Seymour, W. H. Donley, members of the executive board.

The Seattle Musical Art Society, composed of professional women musicians, has, like the Clef Club, been the means of doing much educationally for the city. The Music Settlement School, which was maintained for three years by the society, has been in part turned over to the Council of Jewish Women. Miss Myrna Jack, a member of the society, has taken charge of the rest of the work and individually teaches about thirty pupils of many nationalities. The society will give its first concert in October, the proceeds to go to the Christmas Fund for War Relief. The officers are:

Mrs. Alice Maynard Griggs, president; Mrs. Sarah A. Thornton, first vice-president; Mrs. A. E. Boardman, second vice-president; Mrs. Clara M. Hartel, recording secretary; Mrs. Anna E. Stewart, corresponding secretary; Sarah J. Smith, treasurer; Mrs. Ora K. Barkhuff, auditor.

The King County Music Educators, which held a successful Institute for Music Teachers last spring, have made

no plans for the winter. The officers are Clifford W. Kantner, Sarah J. Smith, Edna McDonagh, W. H. Donley, Milton Seymour and David Scheetz Craig.

The Nordica Society, a chorus of young women, Milton Seymour, director, will give two concerts this season, the first one in November to be a Japanese program given in costume. The Schubert Club, Mme. L. Dearborn-Keesing, director, and the Amaryllis Club, Mrs. Florence Hammond Young, director, will give several concerts during the season. The Lyra Club, Karl Schwerdtfeger, conductor, which has given a number of concerts in nearby towns during the summer, will continue their concerts this winter.

Encouraging Local Composers

The Seattle Society of Composers, which was organized during the summer, is planning for a concert to be given in the near future; it is expected this organization will do much to encourage composition and aid in the presentation of original compositions. Claude Madden is president, the other officers being Mrs. Alice Maynard Griggs, Mrs. Adelaide Lipman Appleton, Mrs. Mabel Vollenting McGill, Walter Reynolds and Carl E. Eppert and Mrs. Anna E. Stewart on the board.

Seattle has many clubs for music

study, the largest being the Music Study Club, Mrs. Arden L. Smith, president. Other clubs are the Franz Abt Musical Club, the Monday Practice Club, the Century Music Club and the Deux Arts Club.

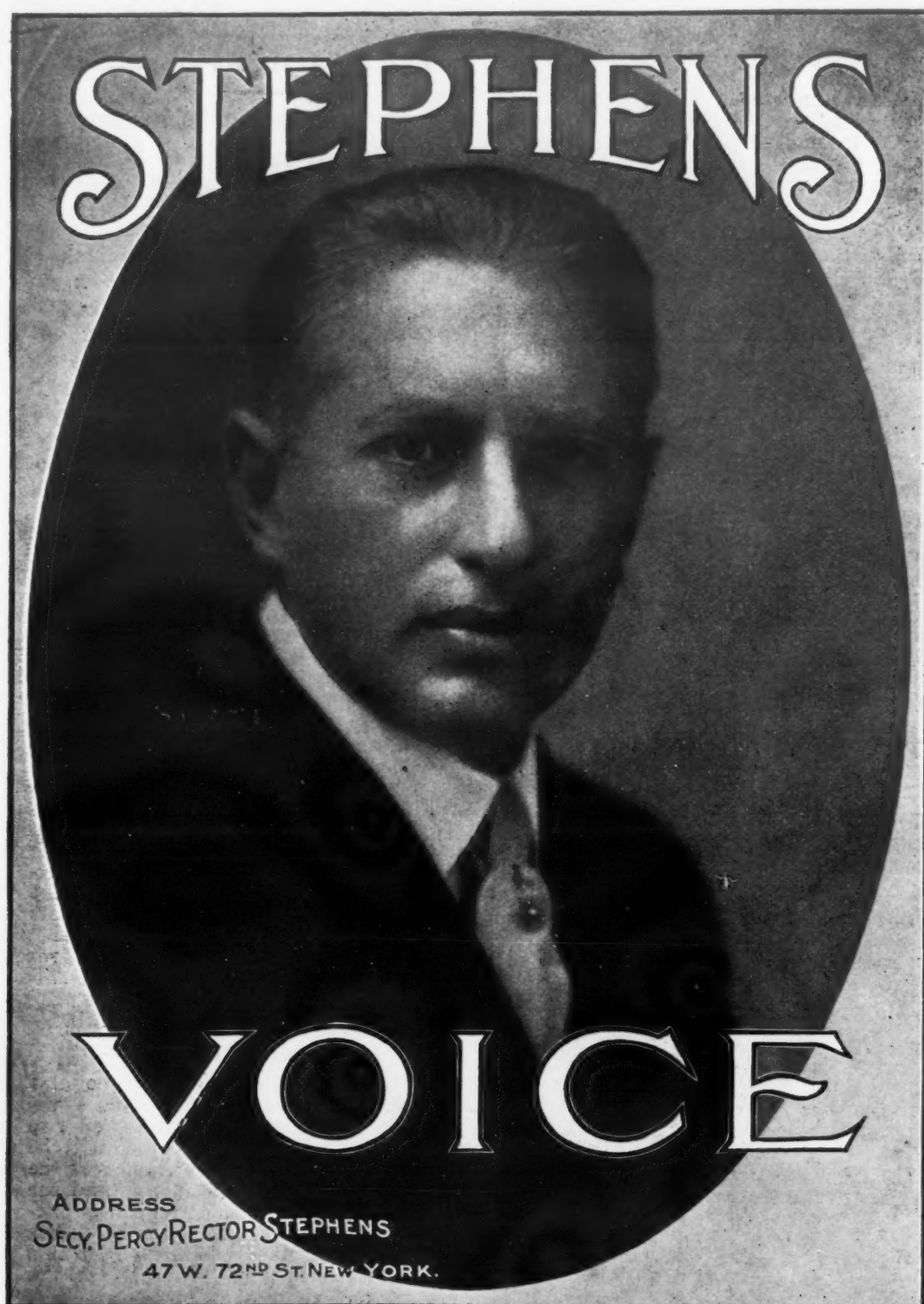
Seattle has but one chamber music organization, the Spargur Quartet, composed of the following members: John M. Spargur, first violin; Albany Ritchie, second violin; E. Hellier-Collens, viola; George Kirchner, cello. Mr. Spargur organized this quartet last season, but it has played but a few times. It is hoped they will be heard oftener this season.

The Cornish School of Music is the leading music school of the city. Nellie C. Cornish is the able director, with a faculty of twenty teachers of standing in the profession; the equipment of the school is not to be excelled in any city in the United States.

The other schools of music are the Northwestern Conservatory, Edgren School of Music, Claudio's Music School and the new Queen Anne Hill College of Music and Fine Arts.

The University of Washington is located in Seattle, and the department of the College of Fine Arts, Dean Irving Glen in charge, has a faculty of experienced teachers and many pupils studying music each year.

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COMMUNITY CHORUS AMONG RESULTS OF KANSAS CITY'S MUSICAL EXPANSION

New Organization Already Includes 1000 People — Remarkable Growth in Number of Music Students — Busch Orchestral Forces Will Give Usual Number of Concerts — Mr. and Mrs. Fritschy's Eleventh Artists' Series Quickly "Sold Out"

KANSAS CITY, MO., Oct. 12.—Since last fall Kansas City has gone forward musically in a remarkable way, and the opening of another season indicates greater progress than we have yet seen. Our advancement is along lines which show that our musical life is developing in a wholesome way. The growth in numbers of students in all of our music schools goes to show that Kansas City is fast becoming a music center for the great Southwest.

At the Horner Institute of Fine Arts, which is perhaps the largest and most widely known school, the attendance has doubled and it has been necessary for the management to open a branch school in the northeast section of the city to accommodate the students. The Horner Institute stands for more than the average music school because at its head is a man who is one of the most public-spirited in the community. Charles Horner has made the Sunday "Pop" Concerts possible for three seasons. He has given to the public two splendid performances of "The Messiah" with the Symphony Chorus, and last spring he revived the May Festival, this being an undertaking which only the most courageous would attempt, because of the financial disappointment and loss that other individuals and organizations have suffered in former years. The school is equipped with excellent teachers in every department.

A New School

A new school which is just opened and which will have the hearty interest and support of the community is the Cranston

Kansas City's Musical Assets

Symphony Orchestra
Local Opera Company
Kansas City Musical Club
Schubert Club
Allegro Club
Morning Choral
Community Chorus
Symphony Chorus
Seven Music Schools
Music Teachers' Association
Six Hundred Music Teachers
Fritschy Concert Series
Grand Avenue Temple Series

School of Music. For seven years Ottley and Louie Cranston were associated with the Conservatory, and in this time Mr. and Mrs. Cranston have gained the sincere good will of the public. The Cranstons have done much for the musical life here. They have promoted local opera for several years and students have had the opportunity of singing in the chorus and familiarizing themselves with many of the operas. "Opera in English and opera as a permanent institution for Kansas City" has been the watchword in the Cranston studios. At the Fall Festival during the last week of September the company gave two fine performances of "Aida," with the assistance of such artists as Mme. Rappe'd, Mme. Homer, Morgan Kingston, Clarence Whitehill and Henri Scott. It was the most elaborate production of the opera that Kansas City has ever witnessed.

The Kansas City Conservatory has steadily contributed to our city's musical resources by bringing to its faculty some of our best musicians. It was this con-



No. 1—Charles Cease, President of the Music Teachers' Association. No. 2—Mrs. Herman F. Dow, Director of the Morning Choral. No. 3—Managers Mr. and Mrs. Fritschy, Local Managers, in a Playful Mood. No. 4—John R. Jones, Director of the Community Chorus. No. 5—Mrs. Cora Lyman, President of the Kansas City Musical Club. No. 6—Charles Horner, President of the Horner Institute, One of Kansas City's Most Public Spirited Men. No. 7—F. E. Gordon, Manager of the Horner Institute. No. 8—Carl Busch, Conductor of the Symphony Orchestra. No. 9—Mrs. Carl Busch, Pianist and Teacher, also Secretary and Manager of the Symphony Orchestra. No. 10—Earl Rosenberg, Director of Horner Institute and Director of the Symphony Chorus

servatory that brought Mr. and Mrs. Cranston to Kansas City; also, Moses Boguslawski came here under its management. This year the conservatory has added to its faculty an artist of international reputation, Allen Hinckley. Mr. Hinckley is an acquisition to the profession of Kansas City. John Thompson, pianist, from Philadelphia, and Hans Hartman, composer and harmony teacher, have also joined this school's forces. The conservatory has a large attendance and attracts many out-of-town students. The Music Teachers' Association is beginning its fourth season. In the past years the organization has accomplished much in bringing the musicians together. This season it will leave nothing undone to stimulate fellowship among the musicians and to attempt to get them to lift the standards of the profession. There will be three social functions this year for the purpose of getting better acquainted. A campaign for membership will soon be made as it is the purpose of the association to interest every music teacher in becoming a working member.

The Symphony Orchestra

The Symphony Orchestra, under the able leadership of Carl Busch, will give its usual number of concerts, beginning in November. The personnel of the orchestra will be slightly changed. While the war will take some of the younger men, it has also been the cause of many excellent musicians coming to the Middle

West, thus giving us access to some whom we would have been unable to procure in normal times. The civic pride in possessing such an organization is deepening, and those who have labored long trying to keep the orchestra on a secure financial base are highly gratified that the community is beginning to feel the sense of ownership in the orchestra.

The Symphony Chorus will do its usual share in contributing to Kansas City's music life. Director Earl Rosenberg announces rehearsals beginning this month, with the usual 500 voices.

The Schubert Club, Clarence Sears, director, will contribute as usual to the year's music. Three concerts will be given and solo artists will appear in conjunction with the program given by the club itself. The club is made up of forty of our best amateur men singers.

The Morning Choral, an organization of women under the direction of Mrs. Herman Dow, will begin rehearsals this month. The club disbanded last spring, but has been reorganized on a broader basis. The club has always been active in serving our charitable institutions and deserves credit for this as well as for its artistic purposes.

The Kansas City Music Club has been the pioneer in all departments of music. It made our orchestra a reality, it launched the concert series, and has been an able adjunct to our managers. Mr. and Mrs. Walter Fritschy and Myrtle Irene Mitchell. The club, with Mrs. Cora

Lyman as president, will carry out an elaborate and comprehensive program.

Form Community Chorus

Plans for a permanent community chorus are well under way; in fact, a nucleus has already been formed and over 1000 people will begin their "sings" next week under the direction of John R. Jones. Mr. Jones has had wide experience in community work in England and also the U. S. The First Christian Church brought him here last spring and with the support of this religious organization and Mr. Jones's ability as a leader, success is assured.

"Sell Out" Fritschy Series

The Fritschy Concerts will again include many famous artists. Mr. and Mrs. Fritschy are opening their eleventh season on Oct. 30. The fact that the sign "Sold Out" is hung up for the fifth consecutive year is sufficient evidence of the appreciation and confidence the public is manifesting in the good work that is being carried on by Mr. and Mrs. Fritschy. In addition to their Kansas City series they are carrying on similar work on the same broad scale in other cities in the Middle West.

Another series of entertainments is the Temple Course. Excellent evening concerts are given by this management in order to serve those who cannot attend the afternoon events.

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For Battle Creek: Galli-Curci, Kreisler, Schumann-Heink, Detroit Orchestra, Ingram and Leginska.

For Saginaw: Galli-Curci, Kreisler, Detroit Orchestra, Ingram, Leginska, Gluck and Schumann-Heink.

Bay City Civic Music League Course (Booked by Mr. Devoe): Homer, Detroit Orchestra, Ingram, Zimbalist, Leginska, Garrison, Murphy.

TERRE HAUTE EXPANDS SCHOOL MUSIC SYSTEM

City Adopts Progressive Series—Full Credit Granted for Study of Instruments—School Choruses, Orchestras and Ensembles to Give Numerous Civic Concerts—State Normal Adds Supervisorship Course—Society of Musical Art May Initiate Important Community Movement

TERRE HAUTE, IND., Oct. 12.—In taking an inventory of Terre Haute's musical resources for the coming season, your correspondent met a spirit of enthusiasm among the directors of the various groups working for the musical betterment of the city, which augurs well for the work to be done. In fact, your correspondent, who sometimes feels that the city is making but little progress musically, was rather buoyed up and encouraged after she had gathered together all the items. With the co-operation of all these forces for the benefit of the entire city, remarkable things can happen. The spirit of service and universal brotherhood is awakening here as

Tabulating Terre Haute's Assets

Flourishing Music in the Public Schools
Society of Musical Art
Terre Haute Choral Society
Chaminade Club
Choral Choir of First Methodist Church
Indiana State Normal School, Music Department
Wiley High School Music Department
Garfield High School Music Department
Conservatory of Music, Saint Mary-of-the-Woods

everywhere else in these times and a new day is dawning. Wait and see!

The Progressive Series has been adopted in the public school grades where full credit is now given for music. Classes for the study of the violin are held after school once a week in six different centers. A nominal price of \$1 for ten lessons is charged. More than 100 pupils have taken advantage of this opportunity to learn an instrument and from this little beginning, many have found their way later to prominent teachers and some have been enabled to earn money by playing professionally. Last Christmas, a series of concerts of old carols were given by 1500 children from the fourth and fifth grades, in churches in various parts of the city. These concerts will be repeated this season. The Davis Park grade school, under the direction of Bertha Wiseman, will give the operetta, "Pan," this season. The Collett grade school has an orchestra of thirteen pieces, conducted by the principal, Lawrence Jones, which rehearses regularly.

The Wiley High School has a chorus of 150 voices. Besides singing Folk Songs and choruses from the operas and oratorios, the Cantata "Ruth" was given publicly last season, the solo parts being taken by members of the chorus. Similar work will be done this year. In this school full credit is given for outside work in piano and violin. An orchestra of twelve to fifteen pieces, conducted by Chester Fidler, meets once a week to study the classics.

Music in Garfield High School, Lucy Arthur, Director, is on the same plane as that of any other elective subject. Two years of music study may be elected by any student after he has completed two years of his required work. The subjects offered are: rhythm; sight reading; ear-training; history of music; elementary and advanced harmony; music appreciation; chorus; glee club and orchestra.

The chorus class gives one public concert in the school auditorium each semester and contributes to the musical program of any church when called upon. The Boys' Glee Club is composed of about twenty of the best voices in the school. The Girls' Glee Club is composed of forty



THE LEADERS OF TERRE HAUTE'S THRIVING CIVIC ACTIVITIES

No. 1—"The Camerata," a Society of Advanced Music Students, at Saint-Mary-of-the-Woods. No. 2—Prof. L. M. Tilson, Director of Music, Indiana State Normal School. No. 3—Lucy M. Arthur, Director of Music, Garfield High School. No. 4—Mrs. H. A. Salchert, President of Society of Musical Art. No. 5—Concert Hall, Conservatory of Music at Saint-Mary-of-the-Woods. No. 6—The Chaminade Club, a Women's Chorus of Picked Voices. The Organizer and Director, Edna Cogswell Otis, is Fourth from the End in the Lower Row. No. 7—Indiana State Normal School, which has a Fine Music Department and a Beautiful Hall for its Concerts. No. 8—Garfield High School Orchestra. The Conductor, Lucy M. Arthur, is Third from the End in Second Row, Reading from Left to Right

selected voices. The school orchestra includes twenty pieces.

The two Glee Clubs and the orchestra unite in giving an operetta each year in the school auditorium, the proceeds being used to enlarge the music department. In this way a victrola with a large number of records, a double bass and permanent orchestra stands have been added to the department in the last two years. The Glee Clubs and orchestra often appear on programs throughout the city.

Outside music study is given full credit in this school.

To Form Civic Orchestra

This season Miss Arthur plans to organize a North End Community Orchestra to be followed later by the Community Chorus.

Two courses for supervisors of music have been established at the Indiana State Normal School, each of which is a Four Year Course and leads to a degree.

A student who wishes to prepare himself for the supervision of music in the public schools may now enter the Four Year College Course of the school. Graduates from this Course, get their A.B. degree and a life license as a Supervisor of Music in Indiana.

The Student may also major in Public School Music on the Four Year Normal Course under the same conditions and re-

[Continued on page 124]

TERRE HAUTE EXPANDS SCHOOL MUSIC SYSTEM

[Continued from page 123]

ceive the degree of Bachelor of Philosophy in Education and a life license as a Supervisor of Music in Indiana.

Many students are now entering upon these courses, which speaks well for the future of public school music in this part of the country.

In addition to this the department of music each year gives a number of concerts in which the students take part. During the present season the department expects to invite the best singers from the city to join the college chorus in giving some standard works yet to be selected. In this way it is expected that a large community chorus can be organized. An orchestra will be organized along the same lines and will take part in the concert work of the season.

Preparing Choral Work

The Terre Haute Choral Society, Edna Cogswell Otis, director, is the outgrowth of the Terre Haute Oratorio Society, founded forty years ago by a small party of Englishmen. It has prided itself on being the only oratorio society in the State. For many years this society confined itself to the study of the great oratorios, but about seven years ago it was decided to introduce other works into the

répertoire and the name was changed to the present one. This season Coleridge-Taylor's "Hiawatha" will be the principal work studied. A public concert will be given, probably with outside soloists.

The Chaminade Club, Edna Cogswell Otis, director, is beginning its second season. It plans a December concert with a soloist from away when Saint-Saëns' Cantata "Night" will be given. After the holidays "The Fate of the Princess Kiyo," by H. Hadley will be studied.

The Choral Choir First M. E. Church, Edna Cogswell Otis, director, gives a concert at the church the first Sunday evening of each month. During the season this choir will give Gounod's "Gallia," and Mendelssohn's "Hymn of Praise."

The Society of Musical Art, Mrs. H. A. Salchert, president, begins its third year of activity the first Tuesday evening in November when a program of folk songs and dances will be given. In December a choral and organ concert of Christmas music will be given. Later programs are as yet not fully planned. This club has just joined the Federation of Clubs and hopes to arrange an exchange recital with some other club in the state during the season.

It is hoped that this society will enlarge its sphere of action this season by forming various departments for outside work in furthering the cause of music in the city. It plans to offer its aid to the

public schools for special programs; to furnish music in the factories during the noon hour at various times; to formulate ways and means to stimulate more earnest work among music students; to awaken in every way possible a more general interest in music. An effort will be made to get the co-operation of every person in the city at all interested in this art.

St. Cecilia School News

Twenty minutes from Terre Haute is the Saint Cecilia Conservatory of Music at Saint Mary-of-the-Woods, Indiana. It is carried on in connection with Saint Mary-of-the-Woods College and Academy, institutions for the higher education of young women that date from the pioneer days of Indiana. The location is a central one, surrounded by a beautiful woodland environment.

The Conservatory is admirably complete in every detail of equipment. The large auditorium has every modern arrangement for convenience and efficiency, and together with choral and orchestral

rehearsal rooms and a large number of teachers' studios and practice rooms, makes up the ensemble of the building.

The Faculty is composed of instructors who have studied under the best masters both at home and abroad.

The Conservatory offers courses in piano, vocal, violin, pipe organ, violoncello, harp, theory, harmony, counterpoint, choral singing, musical history and appreciation, ensemble and orchestral work, and a normal course in school music. Supplementary to the above are courses in the modern languages and expression.

The plan of instruction is that which obtains in the best conservatories. It includes the elementary and preparatory courses, the academic course, leading to a diploma, and the collegiate course, leading to the degree B.M.

A uniform high standard of work is maintained. The students of the Conservatory have frequent opportunities to hear concerts and recitals by noted singers and virtuosi, not only in the Conservatory auditorium, but also in the neighboring cities. L. EVA ALDEN.

OUTLOOK IS ROSY IN LAWRENCE, KAN.

University School of Fine Arts Sponsors Notable Concert Series

LAWRENCE, KAN., Oct. 10.—In spite of the war and the general fear that rigid economy will be the rule in music, the School of Fine Arts of the University of Kansas will offer to its students and to the townspeople the greatest series of concerts ever given in Lawrence. The course will consist of eight concerts, all to be given in Robinson Auditorium at the university.

The following artists and organizations have been engaged: Paul Althouse, tenor; Christine Miller, contralto; Nita Taylor, soprano; Mischa Levitzki, pianist; Jeanette Durno, pianist; Gladys Brainard, pianist; Karl Kirksmith, 'cellist; the Zoellner String Quartet; the Minneapolis Symphony Orchestra (in two concerts).

Faculty Recitals

The music faculty of the School of Fine Arts will give a number of recitals which will be free to the citizens of Lawrence, as well as to the students. Among those already announced are recitals by the following instructors:

Dean Harold L. Butler, baritone; Prof. Carl Preyer, pianist; Prof. Charles S. Skilton, organist; Prof. Frank Kendrie, violinist; Prof. Wm. Downing, baritone; Prof. Joseph Farrell, bass; Pearl Emley, organist; Harriet Greisinger, pianist; Mrs. Herman Olcott, contralto; Anna Sweeney, pianist, and W. B. Dalton, 'cellist.

The University Orchestra, under the direction of Professor Kendrie, and the University Chorus, under Prof. Arthur Nevin, will each give two concerts during the year. The University Concert Band, J. C. McCanles, director, will make four appearances in concert. The Women's Glee Club will give one and the Men's Glee Club two concerts during the year. In addition to those already enumerated, the students of the School of Fine Arts will give thirty private and

twelve public recitals. In April and May students of the graduating class will give sixteen individual recitals.

The Lawrence Music Club, in addition to its weekly private recitals, will give two public recitals and will, no doubt, be instrumental in bringing several noted artists to Lawrence.

Work of the "Profs"

Dean Harold L. Butler of the School of Fine Arts will give thirty-five recitals out in the State during the year. Thirty-one are already so. Prof. Arthur Nevin will continue his community music work out in the State and will also train the men in Camp Funston in singing. Professor Preyer, head of the piano department, will also give a number of recitals outside of Lawrence, as will Professor C. S. Skilton, head of the organ department.

The Extension Division of the University will bring three concert companies into the State for short tours and, including the concerts to be given by the different faculty organizations, will be responsible for considerably over one hundred concerts given throughout the State.

The motto of the School of Fine Arts and, in fact, of the University is: "More and better music for Kansas."

FINE SERIES FOR WATERBURY

Paul Prentzel to Present Noted Artists in Four Concerts

WATERBURY, CONN., Oct. 12.—Paul Prentzel, the man who is doing much to encourage the love for the best in music in Waterbury, this year presents a list of attractions representative of the type of artists he has presented for the past years.

There are to be four in Mr. Prentzel's regular series. All the concerts will be given in Buckingham Hall. The attractions follow: Metropolitan Opera House Orchestra (Gennaro Papi, conductor; Léon Rothier, basso), Nov. 1; Giuseppe De Luca and Mabel Garrison, Dec. 4; Fritz Kreisler, Jan. 17; Frieda Hempel, Feb. 14.

An extra concert will be given by Louise Homer on March 7. A. T.



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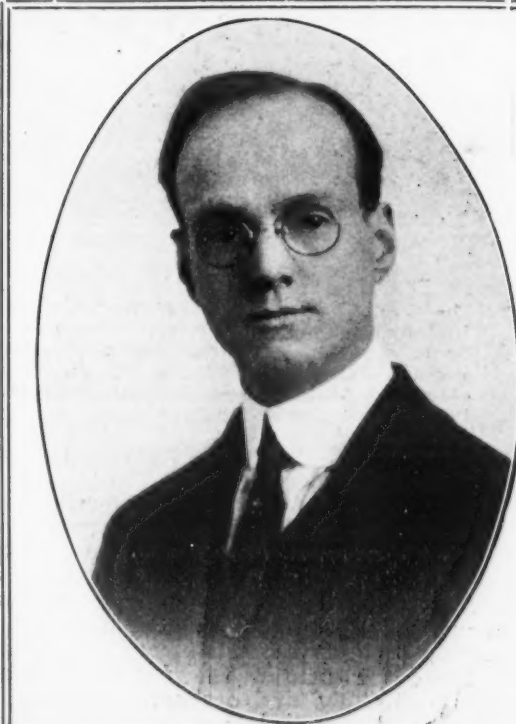
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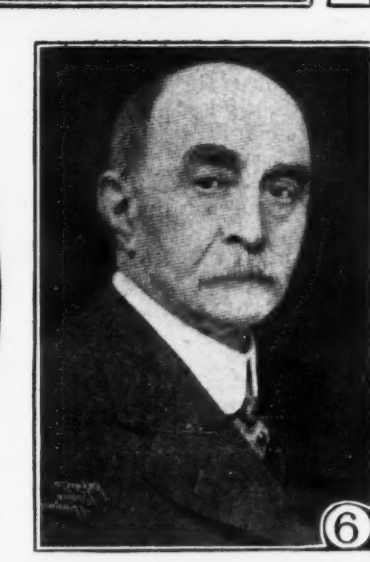


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PITTSBURGH TO EXPEND \$250,000 FOR ITS CONCERTS ALONE THIS YEAR



A GLANCE AT SOME OF THE ARTISTIC FACTORS OF "PROSPEROUS PITTSBURGH"

No. 1—A Section of the Tuesday Musical Club Choral, Showing James Stephen Martin, Director. No. 2—Edith Taylor Thomson, Local Manager. No. 3—Ernest Lunt, Conductor of the Mendelssohn Choir. No. 4—Carnegie Music Hall, Pittsburgh. No. 5—May Beegle, Prominent Local Manager. No. 6—J. P. McCollum, Conductor Mozart Club, Pittsburgh. No. 7—Wives of Officers and Conductors of Mendelssohn Choir on Picnic at Turkey Foot Grove at Sewickley, Pa. Mrs. C. J. Braun, Second from Left, President's Wife; Mrs. Marcus Boyd, Third from Left, Vice-President's Wife; Mrs. Ernest Lunt, Sixth from Left, Conductor's Wife. No. 8—Officers and Committee with Their Wives on Picnic at Turkey Foot Grove, Sewickley, Pa. Mendelssohn Choir of Pittsburgh, Reading from Left to Right, Back Row: Ernest Lunt, R. L. Tice, F. H. Hallock, J. Siefert, C. J. Braun, A. Gerber, G. Williams, M. Boyd. Middle Row, Kneeling: Mrs. F. H. Hallock, Mrs. E. Lunt, Mrs. D. B. Miller, Miss House and Mr. C. W. McGhee. Front Row: Mrs. M. Boyd, Mrs. H. Gittings, Miss Lattimer, Miss Dutton, Miss Johnson, Miss Olive and Mr. D. B. Miller. No. 9—Mrs. George H. Wilson, Manager Art Society of Pittsburgh, Knitting for the Soldiers, at Her Summer Home in Massachusetts. No. 10—Soldiers' Memorial Hall.

PITTSBURGH, PA., Oct. 14.—In spite of the fact that nearly 20,000 men have left Pittsburgh and Allegheny County to help fight to make the world safe for democracy, the usual number of concerts will be given in Pittsburgh this season and all things considered, the indications are that it will be better from a financial standpoint at least than ever before in the history of this city. Labor is so well employed that there is no question about the success of the concerts. Girls working in shops are earning from \$3 to \$5 a day, while even the average store girl is earning twice the wage she did a year or two ago, not to mention what the high-salaried man is receiving for his hire and the profits that are accruing to those engaged in the coal and coke, steel and other manufacturing lines. It is a reasonably safe prophecy that Pittsburgh will spend \$250,000 on concerts alone.

The musical season opens next week in earnest when the San Carlo Opera Company, which made such a favorable impression here last year, will give a week's entertainment at the Alvin Theater, with Mrs. Edith Taylor Thomson, a solo director of the Heyn series of entertainments, in control. The indications are that it will be a most profitable opera season.

Repeating its success of last season, the Pittsburgh Orchestra Association will present the Philadelphia Orchestra in five pairs of concerts in Pittsburgh.

The night concerts will be given in the Shriners' Mosque and the afternoon concerts in the Nixon Theater. The dates are Oct. 29 and 30, Nov. 19 and 20, Jan. 7 and 8, Feb. 11 and 12 and March 11 and 12. Rebecca Davidson, a Pittsburgh

Cormack having had the honor of being the first artist to sing in this splendid building. The date of the opening concert is Oct. 26. The Cincinnati Symphony Orchestra, Ernest Kunwald, conductor with Rudolph Ganz, soloist, Nov. 22; Mme. Tina Lerner, pianist, and Emilio de Gogorza, baritone, Dec. 14; May Peterson, soprano, and Zimbalist, violinist, Jan. 4, and Alma Gluck, soprano, Jan. 24. In addition there will be a recital at the Mosque under Mrs. Thomson's management, March 8, at which time Mme. Galli-Curci will be the soloist.

The Ellis series of concerts, May Beegle, manager, will be given as usual at the Carnegie Music Hall, with the opening concert on Oct. 18. The soloists appearing at that time will be the Metropolitan Grand Opera Quartet, with Giovanni Martinelli, tenor; Sophie Braslau, contralto; Mabel Garrison, soprano, and Arthur Middleton, bass. The second concert will take place Nov. 8, with Fritz Kreisler as the soloist. The third concert will be given Dec. 6, with Mme. Galli-Curci; the fourth, Jan. 10, with Louise Homer and Ossip Gabrilowitsch as soloists, and the concluding concert on Jan. 30, with the Boston Symphony Orchestra, Dr. Karl Muck, conductor, and 100 musicians.

The usual musical treat will be given by the Pittsburgh Male Chorus, the concert dates being Dec. 7 and April 19, and both at Carnegie Music Hall. At the first concert, the Tuesday Musical Club Chorus will assist, James Stephen Martin being conductor of both organizations.

The chief number on the program will be "The Desert," by Félicien David, and "Ode Symphonique."

There will also be two songs by T. Carl Whitmer of Pittsburgh, which will have their premiere, "Song of a City," dedicated to the Male Chorus, and "The Reapers," dedicated to Mr. Martin, its conductor.

Exploit Native Compositions

The Tuesday Musical Club Choral, with Mr. Martin conductor, will enter upon its twenty-fourth season. Mr. Martin has been its leader during its entire existence. The membership numbers sixty women, many well-known soloists. The concert in conjunction with the Pittsburgh Male Chorus will be the third of this kind. The choral will give two entire programs, the first on Jan. 15 and the second, April 2. The choral will also sing at the Christmas and American programs of the Tuesday Musical Club. The repertoire of the choral will embrace some of the best cantatas for women, such as Debussy's "Blessed Damsel"; "Night," by Saint-Saëns; "King Olaf," by Harriet Ware; "Sea Fairies," by Mrs. H. H. A. Beach; "Legend of Granada," by Henry K. Hadley; "The Foolish Virgins," by Marshall Kernochan; "Undine," by Harriet Ware and others. In addition there are also over 100 of the finest three and four-part choruses for women's voices.

The big feature of the weekly concerts of the Tuesday Musical Club, Mrs. Ed-

Pittsburgh's 1917 Musical Census

Money to Be Spent for Concerts, \$250,000

Local Managers, Three
Choral Societies, Twenty
Bands and Orchestras, Fifty

Organizations:

Pittsburgh Orchestra Association
Art Society
Academy of Science and Art, Music Section
Tuesday Musical Club
Philadelphia Orchestra Series
Heyn Recitals
Ellis Recitals
Public School Orchestras, Numbering Several Hundred Students
Public School Chorus, Five
San Carlo Opera Company Season
Charles Heinroth Organ Recitals, Carnegie Music Hall

girl and a pianist of unquestioned ability, will be the soloist at the second concert.

The Heyn recitals, directed by Romain H. Heyn, under the management of Mrs. Edith Taylor Thomson, will present John McCormack at the opening series of concerts in the Shriners' Mosque, Mr. Mc-

PITTSBURGH TO EXPEND \$250,000 FOR ITS CONCERTS ALONE THIS YEAR

[Continued from page 125]

ward B. Lee, president, which began Tuesday of this week, is the fact that the auditorium of the new Union Arcade, owned by Henry C. Frick and built at a cost of about \$5,000,000, and a monument to Pittsburgh, will be used by the club for these recitals. The big events of the season will take place Dec. 18, when the Christmas program will be given in the Bellefield Presbyterian Church, and Feb. 19, when there will be a Russian program, with Mme. Sturkow-Ryder, pianist, as the soloist, and the Cecilia Choir, Charles N. Boyd, director, will be the attractions. The Mendelssohn Choir is arranging for an eventful season under the direction of Ernest Lunt, who has been conductor since the organization's inception. The first concert is scheduled for Nov. 14. The third concert comes April 26, when Mendelssohn's "Elijah" will be the offering, with Arthur Middleton.

Famous Soloists Coming

The Art Society calendar contains, as usual, some of the foremost artists of the country. All of their concerts will be given in Carnegie Music Hall, under the management of Mrs. George H. Wilson. Her husband was for many years manager of the Pittsburgh Orchestra. The opening concert was given Oct. 12, at which time the New York Chamber Music Society, with piano, was the attraction. The dates of other concerts and the participants follow:

Louis Graveure, baritone, Dec. 13; Kitty Cheatham, children's holiday matinee, Dec. 28; Christine Miller, contralto, Jan. 15; Edouard Deru, violinist, Feb. 15; Guionar Novaes, pianist, March 15; Reinald Werrenrath, baritone, April 12. The president of the Art Society is Dr. Percival J. Eaton; vice-president, Charles E. Dickson; treasurer, Marvin F. Scaife and Emilie McCreery, secretary. Mrs. John G. Holmes is the chairman of the music committee.

As usual, the Mozart Club will give an excellent season, although plans have not fully matured. The dates of this or-

ganization's three concerts to be given under the direction of James P. McCollum, conductor, are Nov. 22, Dec. 27 and April 18, at Carnegie Music Hall. At the time this was written the club had not started its rehearsals, but "The Messiah" will be given at the second concert, with soloists to be chosen. They will be of national reputation.

The officers of the Mozart Club are:

William M. Furey, president; T. J. Fitzpatrick, vice-president, and W. R. Berger, secretary. The executive committee is composed of Harry B. Brockett, Jr., E. Curtis Clark, Mrs. Louise S. Coy, Mrs. Henrietta Hibbard, Miss Laura E. Hibbard, Frank Milton Hunter, Henry J. Menges, Charles E. Minnemeyer, I. Kay Myers, Mrs. J. Arthur Ohl, Miss Ida C. Schurr and Mrs. Edith Taylor Thomson. The pianist is John Prichard. The patrons of this organization are Andrew Carnegie, Andrew W. Mellon, Henry C. Frick, John H. Nicholson, Gibson D. Packer, Charles M. Schwab, Robert B. Mellon, E. Curtis Clark and T. Clifton Jenkins.

While the Apollo Club, Rinehart Mayer, conductor, has started its season rehearsals and is working on some excellent miscellaneous works, the dates for the season's concerts, of which there will be about three and at which well-known soloists will participate, have not as yet been fixed. This club of sixty of some of the best singers in Pittsburgh will surely give a good account of itself.

The Ringwalt Choir, H. L. Ringwalt, conductor, have not completed their plans for this season, but this organization has been giving some excellent concerts.

The Musicians' Club and the music section of the Academy of Science and Art no doubt will give the usual interesting programs, so well attended last season.

Charles N. Boyd, Pittsburgh's music historian, has arranged for a number of recitals at the Pittsburgh Musical Institute. The first started at Carnegie Music Hall, Oct. 5.

And a word of praise must be given the negro musicians of Pittsburgh. Under the leadership of Joseph Rodgers Walker, who is a capable director, his North Side Choral Club and Orchestra are doing creditable work. The most important things they have done are the complete "Hiawatha Departure," by Coleridge Taylor; Elgar's "Black Knight"; Dvorak's "Patriotic Hymn,"

and others of prominence. In fact, their programs have deserved more attention than they have received, and the coming season will be just as interesting.

Another May Festival

In addition to the organizations enumerated there will be the usual interesting musical work in the public schools of Pittsburgh, and the May Song Festival, in which the grade, high and night school classes participate, under the direction of Will Earhart, director of music of the public schools, is a foregone conclusion.

Marked interest was shown in the summer park concerts given under the direction of the city at a cost of \$10,000, appropriated by the city. Community singing was encouraged at these concerts, as

they will be again next year. The lively interest in music in the public schools is responsible.

There are between twenty and twenty-five community choral organizations in Pittsburgh, and among those not previously mentioned but which are very creditable organizations, are the South Hills Chorus, J. L. Rodriguez, conductor; Knoxville Chorus, Isaac Prosser, conductor; Squirrel Hill Chorus, W. M. Stevenson, conductor; the Haydn Choral, Emsworth Choral and numerous German singing societies.

Charles Heinroth, organist at Carnegie Music Hall and director of music at Carnegie Institute, will begin his organ recitals on the new organ next month. They are a little late starting this year.

EDWARD C. SYKES.

POOR SONGS KILLING OUT TOTS' LOVE OF GOOD MUSIC

Author Sees Grave Danger in Practice of Teaching Children Oversweet Melodies—Beginning Young

You can't begin at forty to love beauty, any more than you can begin at forty to become an athlete or a millionaire, remarks *Every Week*. If you are ever to get any pleasure out of art or literature, you must begin young. "For," says Thomas Whitney Surette in "Music and Life" (Houghton Mifflin Company), "the capacity for understanding and loving great books and paintings and music has to grow with our own growth, and cannot be postponed to another season." And he recalls Darwin's pathetic statement in which he describes his early love for poetry and music and the final complete loss of those capabilities through neglect.

The love of beauty must be cultivated in childhood, if it is ever to play a very real part in life, and music is the only form of beauty by means of which very young children can be educated. A child of five can be taught beautiful songs, and singing—rather than piano-playing—is

the way a child should first learn music.

"The most common fallacy in our teaching consists in putting theory before practice. Children are taught about music before they have had sufficient experience of it. They are taught, for example, to pin pasteboard notes on a make-believe staff; they are told that one note is the father-note and another is the mother-note.

"But even these artificial and false methods are less harmful to children than are the poor, vapid and false songs by means of which their taste is slowly and surely disintegrated. In the music-books provided for kindergarten and home singing there is an endless series of poor, vapid, oversweet melodies, which children, hungry for music, will sing readily for lack of better.

"I do not advocate the abolishment of pianoforte teaching to children," writes Mr. Surette, "but I insist that it should not be begun until the child has sung beautiful songs for several years. In the first place, it lacks the intimacy of singing, and in the second place, the playing itself demands the greater part of a child's attention, so that it hardly hears the music at all.

"My own observation leads me to believe that talent for pianoforte playing is quite rare, and that the average child is more likely to be able to play the violin."

LAKEWOOD, N. J.—Valentina Crespi, Italian violinist, and Clarence Reynolds, organist of the Ocean Grove Auditorium, gave a successful joint recital, Oct. 2, in the Methodist Church, Lakewood. The artists were immediately engaged for another recital in November.



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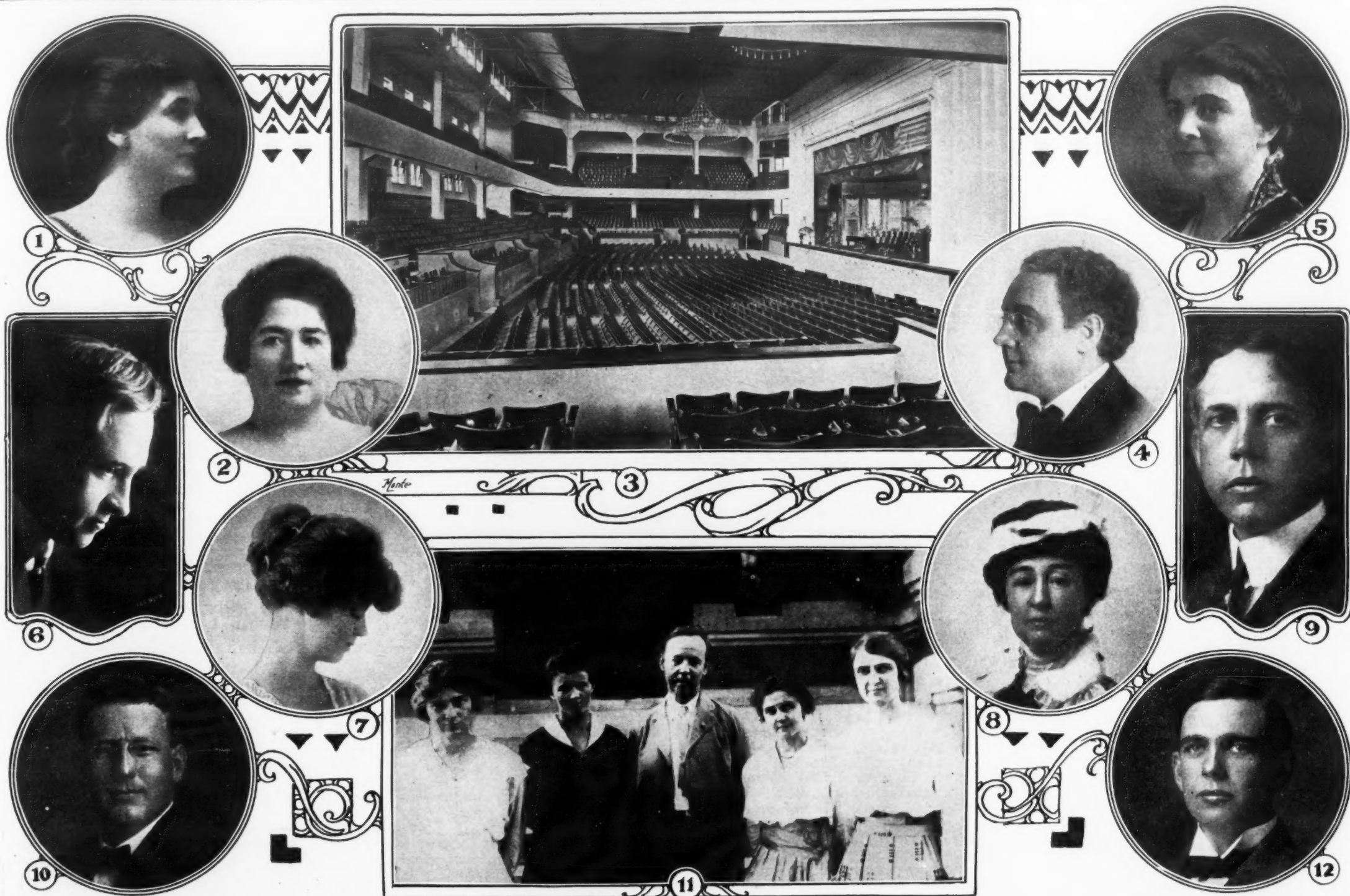
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HOUSTON JOINS COMMUNITY CHORUS MOVEMENT



No. 1—Mrs. J. Allen Kyle, President of the Treble Clef Club. No. 2—Mrs. Robert L. Cox, Conductor of the Treble Clef Club. No. 3—Section of Main Hall, City Auditorium (Seating Capacity 5000). No. 4—Clarence Magee, Director Apollo Club. No. 5—Mrs. Edna W. Saunders, President Women's Choral Club. No. 6—M. Paul Berge, Conductor of the Houston Symphony Orchestra and Director of the Houston High School Orchestra. No. 7—Mrs. George F. Howard, President Girls' Musical Club. No. 8—Mrs. E. B. Parker, President Houston Symphony Association and a Leader in the City's Musical Activities. No. 9—M. E. Foster, Who Sponsors This Season the Coming to Houston of Frieda Hempel and the Minneapolis Symphony Orchestra. No. 10—Hu T. Huffmaster, Director Women's Choral Club. No. 11—Dr. P. W. Horn, Superintendent Houston Public Schools; on the Extreme Right, Lulu M. Stevens, Supervisor of Music, and the Others, from Left to Right, Are Misses Harris, Chaney and Viant, Assistants in the High School's Music. No. 12—B. B. Gilmer, Chairman Grand Opera Committee and in Charge of the Music, Bands, Community Singing and Orchestras for the Soldiers at Camp Logan

First Attempt, a Sing Led by Ellison Van Hoose, Eminent—3000 Join in Singing to Celebrate Hospital-ity Week for Camp Logan Soldiers—Symphony Orchestra to Continue Its Work—Apollo Club to Present Schumann-Heink and Hempel

HOUSTON, TEX., Oct. 6.—At this season's opening Houston has seven large musical clubs, all thoroughly organized and well established. Precedence on the point of age belongs to the Houston Sängerbund, which has completed the thirty-third year of its existence, has a chorus of forty-four voices, has brought many fine soloists and big ensembles to Houston, and has during these days of war shown an impressive spirit of Americanism—for twenty of the Sängerbund's members are now with our country's colors, the majority of them volunteers.

Treble Clef Club Active

Reckoning by length of life, the Treble Clef Club comes next in line, opening now its twenty-fourth season. Eighty members form the active singing body of this club, which is exceptionally happy this year in the personnel of its official family. The president, Mrs. J. Allen Kyle, worthily bears the distinction of being the daughter of Mrs. J. O. Carr, the Treble Clef's very first president. The interest-stimulating force of Mrs. Kyle's popularity is strongly supplemented by the enthusiasm bred among

this fine body of music-makers because of Mrs. Robert L. Cox's return, after an interval of several seasons, to its musical conductorship. The five years' period during which Mrs. Cox served the Treble Clef in this capacity is the most brilliantly successful in the organization's entire history. The other offices are filled as follows: Honorary president, Mrs. Nelson Munger; vice-president, Helen Saft; second vice-president, Pearl Perkins; secretary, Ruby Estes; corresponding secretary, Mrs. Campbell; treasurer, Gretchen Rolle; librarian, Mrs. Rowe. The artists so far engaged by the Treble Clef for this season are the President's daughter, Margaret Wilson, who sings Nov. 28, in the City Auditorium, and Louise Homer, who is to come in April.

Next comes our eighteen-year-old Women's Choral Club, whose official roster is still headed by Mrs. Edna W. Saunders, with Hu T. Huffmaster entering on his eighth season of service as this club's conductor. The choral Club is planning largely for community music work of various sorts throughout this season. This club's opening affair for its regular "subscribers only" season is to occur in December, Anna Case to appear as soloist. The other active officers this year are Mrs. H. M. Garwood, first vice-president; Mrs. E. L. Flowers, second vice-president; Mrs. Montgomery, corresponding secretary; Mrs. Edgar Pearson, assistant corresponding secretary; Mrs. Herbert R. Gates, recording secretary; Mrs. Frank M. Johnson, treasurer; Mrs. Henry R. Ellwood, librarian; Mrs. W. R. Karn, assistant librarian. Advisory board, Mrs. John W. Maxcy, Mrs. Wille Hutcheson, Mrs. Jesse Andrews. The choral body numbers eighty-five voices.

Girls' Club Quota Full

The Girls' Musical Club goes into its eighth season with its limit of active membership entirely full, namely, 100. It is officered as follows: President, Mrs. George F. Howard; vice-president, Mary

Bolton; recording secretary, Irene Hall; corresponding secretary, Nina Sullivan; associate secretary, Jenny Lind Michaux; treasurer, Ruth Curtin; executive board, Blanche O'Donnel, Mary Fuller, E. L. Flowers. The Girls' Club's Junior adjunct, Young Peoples' Musical Society, has twenty-five active members. Frankie Patton is its president and Louise Moore its secretary.

The Heights Music Study Club has this year Mrs. Barziza as chairman and Mrs. Arthur Cooley, vice-chairman. The program made out for this season's study embraces the various national schools of opera composition. In addition to the twenty-five members doing this operastudy work the Heights Club has as an adjunct a stringed instrument choir of

enterprises in their normal course it was thought best not to suffer an interruption. To have given up the concerts would have meant taking the customary measure of employment away from musicians here, and since music also has a special and stimulating place in hearts and lives during a period of stress, the usual course was ordered. The program for the year provides for three concerts, the first on Thanksgiving Day.

The Apollo Club opens its third season with thirty singing members under the satisfying conductorship of Clarence Magee. The officers of this Y. M. C. A. adjunct association are Guy Burnett, president; E. L. Clark, vice-president; A. J. Cohen, secretary and treasurer; Elmore Rice, librarian. This organization's *raison d'être* lies in the promotion of art-loving good comradeship.

Noted Artists to Appear

Among the coming season's individually-sponsored attractions is to be Mme. Ernestine Schumann-Heink, who is to fill in February an old engagement made with Rev. William States Jacobs. Frieda Hempel sings here on Oct. 19, under the patronage of Mr. M. E. Foster of the Houston Chronicle, and the Minneapolis Symphony Orchestra is to play here some time in January.

Schools Give Music Credits

The factor of highest import in our local musical life, both as to present enjoyment and the promotion of the community's artistic evolution in the future, lies in the public schools' courses of music-teaching. Music work in the schools here has always been popular, and for several years back has been competently and most carefully administered, our splendid superintendent, Dr. P. W. Horn, giving it unfailing encouragement and sympathetic supervision.

Several marked advances are being made in music courses of the free schools

Musical Houston at a Glance

Treble Clef Club
Houston Sängerbund
Women's Choral Club
Girls' Musical Club
Heights Music Study Club
Houston Symphony Orchestra
Apollo Club
Central H. S. Orchestra
Municipal Concerts
Community Chorus

thirteen members directed by Mrs. Keller. This coterie includes several accomplished artists of unusual ability and experience.

Symphony to Continue

The Houston Symphony Orchestra Association is just entering upon its fifth season. The advisability of conducting concerts during the war emergency was taken very seriously into consideration by the board of directors. But in view of the national appeal to continue all worthy

[Continued on page 128]

HOUSTON JOINS COMMUNITY CHORUS MOVEMENT

[Continued from page 127]

this year. From this time forward high school pupils may earn two graduation credits through their music work, namely, each year one-half credit for orchestra ensemble (four years' course); one-fourth credit for chorus or glee club (four years); one-half credit for musical history and appreciation (two years' course); one-half credit for harmony (two years' course). In addition to these credits allowed for work accomplished within the schools themselves, others in applied music are to be accorded, for private piano lessons according to requirements for high school credits on the "Progressive Series of Piano Lessons." The public schools' regular music-teaching forces include

twenty-three departmental teachers in the ward schools, besides the three in the high school. The Central High School Orchestra's former membership of twenty pieces is to be greatly increased because of these existing new conditions. The former leader, Mr. Dawson, having been drafted into the army, Paul Bergé, conductor of the big Houston Symphony Orchestra, is to take charge immediately of the Central High School Orchestra. In three of the ward schools smaller instrumental ensembles have already been playing throughout more than a year.

Community Singing a Success

Directly in line with the free schools' music teaching, closely allied to it both in breadth of purpose and ultimate aim, are regular undertakings of community

singing and the free municipal concerts. The introductory effort in the community chorus line was brilliantly successful when last Sunday night, under Ellison van Hoose's directorship, a chorus of one hundred specially selected voices led a congregation of 3000 in the enthusiastic singing of "America," "Come, Thou Almighty King," and "Abide with Me." This opened the special Hospitality Week for the soldiers stationed at Camp Logan.

Mayor Hutcheson has so very recently been inducted into office that his liberally intended plans for the year's undertakings as to the series of regular free municipal concerts have not as yet quite definitely crystallized.

The committee in charge of community singing is composed of the following:

Mmes. E. B. Parker, Edna W. Saunders, Turner Williamson, Misses Ima Hogg and Florence Sterling and Mr. Robert Jolly.

Opera for Houston

Houston's short season of grand opera comes very early this year. The Chicago Grand Opera Company will present in the City Auditorium on the evenings of Oct. 26 and 27 the operas "Faust," with Nellie Melba and Lucien Muratore, and "Lucia di Lammermoor," with Galli-Curci in the title rôle.

Mr. B. B. Gilmer heads this year's grand opera committee, whose personnel includes Mmes. E. B. Parker, Edna W. Saunders, Messrs. John McCleary, Jesse Jones and a few others.

WILLE HUTCHESON.

CELEBRATED ARTISTS TO VISIT SPRINGFIELD, MASS., THIS SEASON

Ellis Concerts and Kelly Series Offer Local People Splendid List of Stars—Two Chamber Music Concerts Arranged by Julia Rogers—Schubert Male Choir Begins Rehearsals—Courboin Organ Recitals Round Out Tempting Musical Menu

SPRINGFIELD, MASS., Oct. 12.—This month has seen the renewal of interest in music with the meetings of various clubs, beginning of rehearsals of choruses and announcements of concerts by singers of note. Tests for aspirants to the chorus of the music festival have been started by Director John J. Bishop and the Orpheus Club has begun rehearsals for the concert it will give in December. At the annual meeting of the club last month the old officers were re-elected and plans for the season perfected.

The Schubert Male Choir, under the direction of Arthur H. Turner, has begun rehearsals and has added new members to take the places of those who have gone into the service of Uncle Sam. The Schuberts have been the feature of the Sunday afternoon meetings conducted by the Y. M. C. A. in the Auditorium, but at a meeting last evening the directors of the Y. M. C. A., decided not to begin these meetings in November and no further action on this question will be taken until some time in December. In the meantime the Schuberts are going ahead with rehearsals. They will also give concerts for the soldiers in Camp Bartlett and at the local Armory. The first concert was given at Camp Bartlett about three weeks ago.

The Ellis Concerts

The first of the series of Ellis concerts,

under the local management of Edward H. Marsh, will be given in the Auditorium on Wednesday evening, Oct. 31, by the Metropolitan Opera Company Quartet, consisting of Mabel Garrison, soprano; Sophie Braslau, contralto; Giovanni Martinelli, tenor, and Arthur Middleton, baritone. The second concert in this series is scheduled for Nov. 28, with Fritz Kreisler. Louise Homer and Ossip Gabrilowitsch are listed for the third concert, on Jan. 16, and the final concert will be given by the Boston Symphony Orchestra, on Feb. 27.

Julia Rogers, who has so successfully conducted chamber music concerts for the past two seasons, has arranged for two concerts of similar character, the first on Wednesday evening, Nov. 21, and the second on Saturday afternoon, Dec. 8, in the Hotel Kimball. These concerts are for the benefit of children of French soldier-artists, and as the expense has been provided for, the entire proceeds will be given to them. Those who will play at the chamber concerts are Ada Chadwick, of Springfield, violin; Mrs. Anna Golden, of Boston, viola; Ora Larthard of Boston, cello, and Ignace Nowicki of Boston, violin. Miss Rogers, pianist, will give her services at both concerts.

Another Star Serves

George Kelly, of Hartford, has also arranged a series of four concerts for later in the season. The first will be given by the New York Philharmonic Orchestra, on Wednesday evening, Jan. 30; Josef

Hofmann will play for the second concert, Feb. 14; Mischa Elman, on March 11, and Mme. Schumann-Heink, on April 18.

In addition to these concerts Charles M. Courboin will give organ recitals in the Auditorium every two weeks until the last of April. These recitals are free to the public, the expense being met by Mrs. Henry G. Chapin, as a memorial for her husband, who was foremost in securing the municipal organ for the city and arranging for these concerts just before his death.

T. H. P.

JEFFERSON CITY WOMEN PLAN ELABORATE SERIES

Morning Musical Club's Programs Will Deal with Multitude of Subjects—Reorganize Church Choir

JEFFERSON CITY, Mo., Oct. 11.—The season's musical plans in this city are already partially made. The Morning Musical Club, the largest local organization, composed of women members, has in contemplation quite an elaborate series of programs. Perhaps the most timely of the programs planned is that dealing with community music. Other subjects to be taken up in the winter programs are "The Emotional in Music," with Mildred Conrath and Mrs. Frank Moore as leaders, and "English Modern Music," with Mrs. Paul Schmidt and Miss Henrietta McMillan as leaders. Mrs. Dallmeyer, the president, and Mrs. Charles Tweedie, vice-president, are the leaders for the community music program. Early Russian music will be given two programs, in charge of Dorothy Miller, Mrs. James Young, Mrs. Earl Grant and Mrs. W. A. Moore. Other programs of American women composers, Wagner operas and French composers are to be let by Mrs. Perry Harbison, Nell Ellis, Mrs. James Hill, Matilde Dallmeyer, Mrs. Mayme Armstrong, Mrs. W. C. Hoefler, Mrs. Frank Newkam, Mrs. J. D. Lindsay, Mrs. James B. Gantt, Ada Enloe, Mrs. Elmer Watson, Mrs. W. W. Bratton, Fay Oliver and Mrs. C. B. Mildman. The club expects to bring several artists here during the winter. No artists have been engaged as yet.

The choir of Grace Episcopal Church has just been reorganized by the organist and choirmaster, Sebert Price, on a larger scale than has hitherto been maintained. Perhaps the renewed interest in that part of the service which so well adapts itself to a musical setting is due to the fact that the Rev. George L. Barnes is a good organist as well as clergyman. A paid quartet will be assisted by the regular choristers of the church. Sacred concerts are a part of

the winter schedule. The Evangelical Lutheran Church will maintain its rather unique plan of senior and junior choirs and its Sunday school orchestra. Further along in the season regular concerts will be given.

A partial disruption of St. Peter's Band was caused by the drafting of so many of its members. The conductor, John Haar, is trying hard to keep the band together and through his efforts this will probably be done.

E. D. BUCKOLS.

Artists Present Program at Opening of New York Club's Season

The opening meeting and concert of the Musical Art Club of New York was held Oct. 2, at the clubhouse. Among the artists on the program were Mana Zucca, pianist and composer; Vera Fonaroff, violinist; Marjorie Knight, soprano, and Harvin Lohre, tenor. The officers and committee heads of the society are:

Dr. and Mrs. Julius Hammer, Ida D. Simpson, Dr. Joseph Barrett, E. H. Arnold Rosenthal, Charles H. Fingerhood, Arthur Sosno, Max J. Epstein, Mrs. A. N. Lyons.



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Local Clubs Are Sources of Chattanooga's Music Supply

Society Which Bears Name of City Is Leading Organization—Plans to Broaden Scope of Work and Bring Stars to City—Other Clubs Active Also—Stand in Need of Concert Hall

CHATTANOOGA, TENN., Oct. 12.—The musicians of Chattanooga are making strong efforts in the direction of a musical season that will be a credit to the city, as well as a pleasure for the public. The Chattanooga Music Club is the leading organization here, and is preparing for some professional concerts, if the necessary funds can be raised. Prof. Joseph Cadek, the president of the club, is working hard to arouse enthusiasm for good music and to interest some of the leading business men in musical matters. The club is desirous of engaging Harold Bauer, Anna Case, Burton Thatcher, Edgell Adams and Elizabeth Cunningham, as well as a local string quartet composed of Ottokar Cadek, Lillian Cadek, Lester Cohn and Dorothy Phillips.

A gathering of musicians and business men will be held in a week or so for the purpose of talking over the musical interests of this city and of seeing what is best to do in the interests of musical art.

Club Broadens Scope

We have had many good professional concerts here, financed by guarantees obtained by Prof. Cadek and a few by other people. A persistent effort will be made this month to arrange a method of raising funds for a permanent guarantee, so that this community may have the benefit of concerts by the finest professional artists. Some years we have scarcely anything in that line, owing to the uncertainty of patronage.

The work of the Music Club this season will be broader in scope than ever, and some very pleasurable musical evenings are being prepared for. Each evening is in charge of a competent musician who arranges the program for that evening and is held responsible for its performance. Very satisfactory results are obtained in this way. Sometimes sacred concerts are given in some of the churches with organ accompaniment. Piano recitals, orchestral music, vocal recitals and choruses of various kinds make a pleasant variety, and non-members are admitted on payment of a small fee.

The Music Circle is a smaller and less formal club which meets on two afternoons a month with an informal and sometimes impromptu program. This club has been in existence for a good many years. Mrs. D. A. Graves is the president.

The Singers' Club was organized by Dana McKinney for young singers and beginners. This new club gave some creditable ensemble concerts last season, and is of very great usefulness to young singers in teaching them sight reading



Left to Right, Standing: Prof. August Schmidt, First Vice-President of Chattanooga Music Club; Prof. Joseph Cadek, Orchestra Conductor and President of Chattanooga Music Club; Prof. Roy Lamont Smith, Pianist and Composer; Victor Golibart, Lyric Tenor; Howard L. Smith, Basso and Conductor; Ottokar Cadek, Violinist. Seated: Clara Trotter, Pianist; Mrs. L. G. Walker, Coloratura Soprano; Eloise Baylor, Coloratura Soprano; Margaret Shalliday, Dramatic Contralto; Ethel O'Neill, Pianist, Organist and Choir Director

and making them familiar with musical literature and the different forms thereof. A club of that character is an excellent school for choir singers.

The Sinfonia Club is an organization consisting of the pupils of August Schmidt, vocal teacher. Prof. Schmidt is director and Herbert Granger, secretary. The German Singing Society, the

Need Concert Hall

Chattanooga is in great need of a medium-sized concert hall. The big auditorium burned down two years ago, and there is no hall or building where a large audience can be assembled. The musical fraternity feels this lack very keenly, and it is hoped that this matter will be taken up by the municipal authorities soon and a suitable hall provided.

It was really easier twenty years ago to get people interested in musical doings than it is at present. The reason is not difficult to perceive. Motor cars, golf, country clubs, the dancing craze, and last but not by any means least, the ubiquitous moving picture shows have silently but surely stolen our audiences. So we have to look sharp to get them back again.

H. L. SMITH.



Mrs. John L. Meek, President of Tennessee Federation of Music Clubs and President of Chattanooga MacDowell Club

Chattanooga Männerchor—the oldest singing club in this city—has suspended activities until the close of the war.

The choir of St. Paul's Episcopal Church has done a good deal of excellent work under the capable leadership of Dr. C. A. Garratt, Prof. Benjamin W. Potter and other experienced leaders and organists. The rector is a musical enthusiast, and encourages the production of oratorio choruses on appropriate occasions, and the choir contains as many as seventy singers in some of the special services.

The Verdi Club, of which Mrs. W. H. Pryor is director, is devoted principally to the works of that composer, and will give the Requiem this season.

The MacDowell Club, Mrs. John L. Meek, president, was started to help the work at Peterboro, and will give several programs this season of French, Russian, Italian and English music, and a big concert for the benefit of the Red Cross.

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American Contralto



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Opera and Concerts

Splendid Recognition for First American Appearances.

N. Y. Sun, Sept. 8, 1917: "Those who are embarrassed by ancient ideas in regard to the art of singing may have found passing instants of satisfaction in the delivery of Marta Melis, who had the rôle of *La Cieca* in 'Gioconda.'"

N. Y. Evening Post, Sept. 10, 1917: "Marta Melis had the largest share of the honor in 'Il Trovatore,' being greeted with a tremendous outburst of applause after her first appearance as *Azucena*."

Flattering Comment in European Press

Popolo Romano, Rome.—"Last night in the part of *Azucena* in 'Il Trovatore' Signorina Marta Melis, a young American singer, made a spontaneous hit before an exacting audience."

"The Signorina Melis acquitted herself in a most praiseworthy manner in every respect, exhibiting fine quality of voice and a happy dramatic instinct. The whole rôle was delivered in excellent tempo and with clarity of diction which was instantly appreciated and applauded. In the big scene in the second act, the singer rose to a height which proves beyond question that she is destined for a brilliant future."

Giorni, Naples.—"Another success was that of Marta Melis, who gave to the part of *Amneris* an artistic interpretation worthy of especial comment. The obviously intelligent study of this arduous part, the expressive and impassioned quality of her vibrant voice, proved that the singer has all the qualities necessary for success upon the lyric stage."

Mattino, Naples.—"An efficient presentation, as always from this singer, was the *Amneris* of Marta Melis. She was loudly applauded through the whole opera and after her great scene in the fourth act was recalled again and again."

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FORTUNE GALLO, Manager

CORNELL UNIVERSITY IS PIVOT OF ITHACA'S MUSICAL SYSTEM

Pre-Festival Concerts Will Bring Noted Orchestra and Stars to City—Record Enrollment at Ithaca Conservatory—Latter School Fosters Community Singing—Ambitious Musical Plans of Sororities—Organizing Junior High School Choir—Work of the Church Choral Bodies

ITHACA, N. Y., Oct. 13.—The indications now are that Ithaca will be as active for the season 1917-18 along musical lines as in the last few years. A number of local musicians have enlisted, but for one cause or another most of them are at home, for a time at least, and musical societies here will not be greatly affected outside the organizations which are composed largely of Cornell University students.

Although the war has greatly depleted the number of former members of the University musical clubs, still those societies will be organized at the opening of the University and doubtless a larger number of underclassmen than usual will be taken this year because of the absence of the upper classmen.

Pre-Festival Concerts

Dr. Hollis Dann, head of the music department of Cornell University, announces four pre-festival concerts to be given during the coming season in Bailey Hall. The first concert will take place on Monday evening, Oct. 29, when Fritz Kreisler gives a recital. The second concert will be given Saturday evening, Nov. 24, by the Philadelphia Symphony Orchestra, with Leopold Stokowski, conductor. This orchestra when appearing in Ithaca will consist of ninety-four players and the program will be selected from Wagner's "Ring des Nibelungen." On Friday evening, Dec. 14, Louis Graveure, baritone, will give a recital, and the last concert will be given on Thursday evening, Jan. 24, by Ethel Leginska, the pianist.

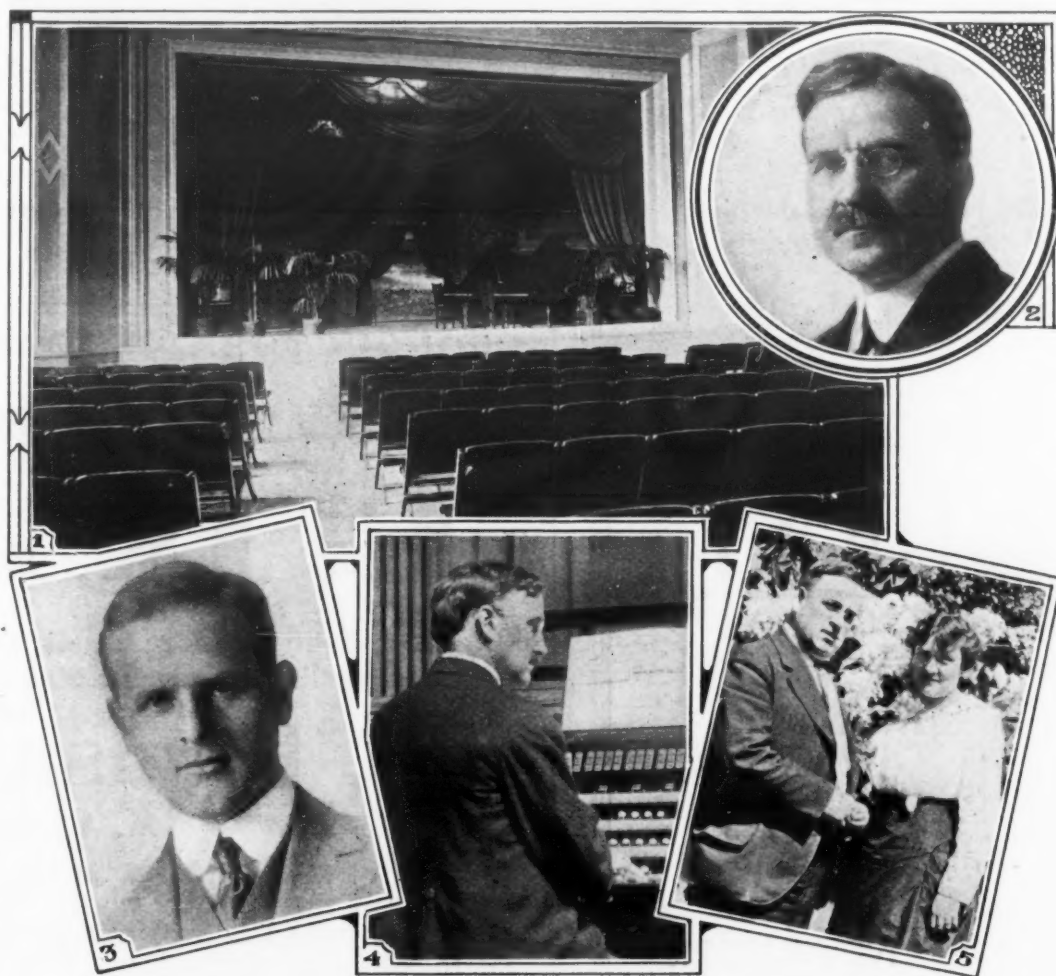
The Sage Chapel Advanced Choir, directed by Dr. Dann, with Prof. James T. Quarles, organist, will continue the week-

A College Town's Music

Cornell Pre-Festival Concerts
Cornell University Orchestra
Organ Recitals by James T. Quarles
Community Singing
Conservatory of Music Recitals
Two Musical Sororities
Public School Organizations
Various Church Choirs

ly vesper programs on Sunday afternoons. The practice of former years of presenting complete works or excerpts from oratorios and other large choral works, will be followed the coming year. Unaccompanied music forms a considerable proportion of the work of this choir and during the last three years the vesper program has included at least one selection of Russian music. Under the skillful direction of Dr. Dann the Sage Chapel choir attracts capacity congregations and many times hundreds are turned away when special music is to be presented.

George L. Coleman, who has been the conductor of Cornell University Orchestra for many years, and who enlisted at the beginning of the war offering to recruit a band for government service, is planning to present to Ithaca three special musical programs during the coming season. The first concert, the usual Fall concert, has not as yet had the date fixed. This will doubtless be a concert given for the benefit of the local chapter of the American Red Cross. The second concert will be held on Jan. 11, and the last one on March 11. Mr. Coleman is at present negotiating with Marie Sundelius, Christine Miller and Margaret Wilson and he hopes to be able to bring all three of these artists to Bailey Hall. At present it is only a matter of adjustment of dates by Mr. Coleman and the artists in question. The University Orchestra ex-



No. 1—A Bit of Conservatory Hall in Which Was Begun Community Singing, Oct. 3, 1917. No. 2—Dr. Hollis Dann, Head of Music Department, Cornell University. No. 3—David E. Mattern, Director of Community Orchestra Music in Ithaca. No. 4—Prof. James T. Quarles, Cornell University Organist, at the Great Bailey Hall Organ. No. 5—Mr. and Mrs. R. C. Rodgers, Conductors of Community Singing in Ithaca, and Directors of First M. E. Church Choir

pects to make its usual holiday trips to other cities and present as many concerts as in years past.

It is expected that the Agriculture College Glee Club and the Cornell Faculty Quartet will organize again this year, with Ralph C. Rodgers directing the Glee Club. This club last year was composed of thirty voices. The Faculty Quartet consists of Ralph C. Rogers, C. H. Meyers, A. W. Browne and J. A. Bizzell.

Prof. Quarles's Work

One of the greatest community musical educators of Cornell University and Ithaca is Prof. Quarles. Mr. Quarles, in addition to his studies as organist for the Sage Chapel choir, gives two recitals a week which are free to the public, and upon each program is found simple and comprehensive explanations of the music to be played. This coming year he expects to present a series of historical lecture recitals and has several engagements in various parts of the country, going as far west as St. Joseph, Mo. Professor Quarles has made his classes in musical history and theory so popular in the past two years, that he has been persuaded to add two new ones for the coming year, counterpoint and practical composition. Many outside of the university students avail themselves of the privilege to become informed along these lines.

At the Ithaca Conservatory

The Ithaca Conservatory of Music, in which is being conducted the first community singing that Ithaca has known, has registered more pupils for the coming year than is usual. The conservatory announces a change in the head of two of its departments for the coming year. The vocal department is to have John Chipman, the well-known Boston tenor and teacher, who has just arrived in Ithaca to take up his duties and has not yet had an opportunity to outline a definite public plan of work for the coming year. Aside from acting as tenor soloist for the St. John's Episcopal Church, Mr. Chipman has, however, laid definite plans for an oratorio and operatic class, with the oratorio class presenting probably two works during the winter and the operatic class appearing in acts from the lighter operas. Mr. Chipman expects also to present his pupils in several recitals and students from his department will join with those from other departments in monthly recitals, all of which are free to the public.

The man chosen for the head of the piano department of the conservatory for the coming year is Giuseppe Fabbri, a

distinguished Italian pianist. He has planned a very attractive season of recitals beginning in October, and later plans a series of historical recitals with an assisting artist. From time to time Mr. Fabbri expects to present his most talented pupils in recitals and plans to have all recitals free to the public, as is the practice of the conservatory, except in rare cases.

The conservatory of music is one of the greatest community educational factors in the city, presenting hundreds of concerts each year free to the public, and now opening its auditorium free of charge for community singing, together with the co-operation of its vocal department as conductors.

The Epsilon Chapter, Sigma Alpha Iota Sorority, which has its home in the Ithaca Conservatory of Music, has plans for the coming year which should mean much to Ithaca from a patriotic and community viewpoint. Mrs. Ralph C. Rodgers, chairman of the music committee, plans to present in November the music of Serbia and Russia. In December the music of Belgium and France will be studied. English music will be the subject in January, and in February Italy will furnish the music to be given. For the concert in March music of Japan, Portugal and Roumania will be taken up, while the study for April will be the music of the United States. Mrs. Rodgers has named Mrs. W. Grant Egbert, Mrs. E. M. Barsham, Frieda New, Mrs. G. C. Williams, Mrs. F. A. Mangang to assist her in arranging the programs, and it is expected that these recitals will wholly or in part be carried on so that the local chapter of the American Red Cross may be benefited; also, recitals will be arranged which shall be open to the public. Mrs. Rodgers and her husband are the conductors for the beginning of community singing in Ithaca, which project has the support of the City Federation of Women's Organizations.

Epsilon Chapter of Sigma Alpha Iota has the distinction of having among its members a composer, Mrs. Ruth Blackman Rodgers, who has published some valuable church work. Her "Six Responses" are not only exquisitely beautiful but thoroughly appropriate and will be used in Ithaca the coming season. Mrs. Rodgers will also bring out a duet, two anthems and six more Responses, which are practically ready for the printer at this time.

A Community Orchestra

The community idea as applied to orchestra music in Ithaca is fostered and

supervised by the music department of the public schools, and receives the hearty co-operation of all the musical forces of the city, including Cornell University and the Conservatory of Music. David E. Mattern is the very energetic, up-to-the-minute and efficient conductor of the community orchestra, and plans many concerts for the coming year. Both a junior and senior high school band will eventually be formed, beginning with the drum corps of the grade schools, to which lessons are given by competent teachers at the small cost of ten cents to each boy. Through these and the violin classes, which classes have two free lessons each week, the school orchestras are created. The best players from the instrumental classes are promoted into the junior high school orchestra and in turn into the senior high school orchestra, and frequent demonstrations of work are made for the benefit of the public. Demonstration of the work accomplished was made before the summer students of Cornell University this year and will be again next year. Mr. Mattern also has organized the Ithaca Orchestral Society, a full orchestra of fifty players made up of the best available talent in the community, which will be heard many times this coming season in connection with other community music.

Organize High School Choir

The music in the public schools of Ithaca is under the able supervision of Laura Bryant, who will introduce a new feature for the coming season. This new feature will be the organization of a junior high school boy choir of seventy-five voices under the direction of Leila Bartholomew, who together with Madalene Mitchell will teach the music classes of the upper grammar school, the junior and senior high schools.

The Girls' Choral Club of the high school, along with the alumni members, plan a recital early in the season, and the Boys' Glee Club, High School Chorus and Orchestra will give their annual concert in March or April.

The Church Choir

St. John's Episcopal Church Choir, under the direction of University Organist Quarles, has grown within the past two years to be one of the best in the city. It will have for the coming year a splendid quartet, composed of Mrs. F. B. Atwater, soprano; Mrs. Gertrude Quarles, contralto; John Chipman, tenor, with the basso to be supplied later. The quartet will be assisted by a chorus of upwards of forty singers and choral evensong services will be held on the first Sunday of each month in addition to the special music necessary to the Episcopal service at various times of the year.

The First M. E. Church choir will again be under the management and directorship of Mr. and Mrs. Rodgers, with Frieda New as the contralto soloist for the season. This choir having a chorus of upwards of seventy voices, is preparing special Christmas carols, will present a cantata at Easter and will give several special musical programs at the evening services throughout the year.

The First Baptist Church is one of the most interesting choirs in the city. It consists of fifty voices and has been under the leadership for the past ten years of Laura Bryant. It was organized originally with a volunteer membership of only fifteen persons, but under the direction of Miss Bryant has each year done more and more advanced work until very high results have been obtained. The members of this choir are found largely among the young people of the church and it is the policy of the director to build up the choir each year from the younger generation of singers, thereby creating a really permanent choir with singers from the Sunday school and other Baptist church societies. Advanced members of the choir do the solo parts, no trained soloists being employed, and special programs are presented each year including such cantatas as Gaul's "Holy City." Prof. W. C. Ballard, the organist, who is a member of the faculty of Cornell University, is of great assistance to Miss Bryant in her work with this choir.

A City of Good Choirs

Other churches of the city having well organized choirs are the Church of the Immaculate Conception, State Street M. E. Church, Tabernacle Baptist Church, First Presbyterian Church and Congregational Church. It is safe to say that in no other city of its size can be found such well rounded out and efficient choirs as here in Ithaca, the reason being the co-operation of the music department of Cornell University, the Conservatory of Music and the efficient department of music of the public schools.

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Some Bodies Partially Depleted Through Draft, but City Is Adjusting Itself to Conditions—Ona Talbot Bringing Noted Artists and Organizations—Local Choruses Preparing Programs for Season—Work of Jubilate Choral Association

LOUISVILLE, KY., Oct. 12.—With war gnawing at the vitals of our public and private life and taking men and even women out of their usual occupations and transplanting them into those of military emergency, Musical Louisville (like her sister cities all over the country) is feeling called upon to re-adjust herself along new lines. Choral bodies are suffering partial depletion, church choirs are disorganized, orchestras hard hit and musical plans generally upset. In the face of such conditions clearly outlined forecasts of musical activities are well nigh impossible.

Yet certain musical programs are being arranged and much effort is being put forth in an endeavor to encourage the steadily growing appreciation of good music and to foster it in every way. This will be most splendidly carried out through the mediums of the Public School Music Department, the Conservatory of Music and the various choral bodies, musical societies and study clubs.

Public School Music

In the realm of public school music Carolyn Bourgard, the musical supervisor, has planned many practical ways of reaching the heart of the music-hungry child and planting therein the seeds of good music. One of these is by means of the phonograph. Through the activities of the Board of Education and the Parent Teachers' Association a disc machine of some kind has been placed in almost every school building, and each machine is supplied with a set of records to be used in marching in rhythmic drill, for correlating with writing, folk games and dances, folk song and primary songs, as well as records of famous music to be used in bringing about greater musical appreciation. These records are kept on the move and each school receives a new set every three weeks. Each set is provided with pictures of composers, scenes from operas, matter relating to composers' lives, origin of compositions, bits of musical history and methods of conducting listening lessons.

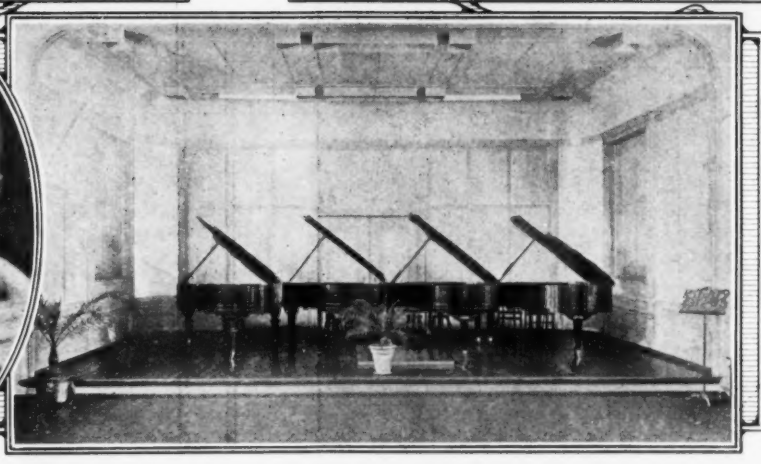
Community singing will also occupy a prominent place in the general music scheme of the schools, and two songs each month will be taught all pupils above the first grade. These will be sung when pupils are assembled in school auditoriums and play yards, and it is hoped that the participants will be so stirred by this mass singing that they will spread the gospel of good music by singing the songs—which are many and varied—at home and elsewhere. Books upon musical matters suitable to children are also being placed in the offices of the various schools.

Instruction in violin, piano and orchestral instruments will also be continued in classes. Last year 300 violin pupils participated in a spring recital and this year there have been 600 applications for piano instruction. Credits are given all high school pupils for musical work done under private teachers, and the number of students is increasing each year. Three hundred girls are studying harmony at the girls' high school and the Louisville Educational Association Music Study Club has taken up harmony for the purpose of securing credits at the university.

Growth of Conservatory

The faculty of the Louisville Conservatory will this year be increased to twenty-eight teachers, and the large enrollment of pupils indicates a very active season. Dramatic art, drawing and painting will be added departments.

Many recitals will be given, both by the faculty and by visiting artists. The conservatory orchestra will give six recitals, under the direction of Karl Schmidt. The orchestra will be made up



Upper Left: Carolyn Bourgard, Director of Public School Music in Louisville (Photograph by Standiford). Upper Right: Karl Schmidt, Director of Quintet Club and Director of Conservatory Orchestra. Lower Left: Frederick Cowles, Director of Conservatory of Music and Organist and Choir Director of Calvary Church (Photograph by Standiford). Lower Right: Stage of the Recital Hall built by Mrs. J. B. Speed for the use of the Unique Bach Club

of the advanced pupils of the various instrumental departments, with such outside help as is needed for its rounding out and completion. The programs will be made up of the lighter classical works. Advanced piano pupils will also appear as soloists with the orchestra. All recitals will be given at the Y. W. C. A. Auditorium. Alfred Calzin, the French-

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Public School Musical Activities,
Young Musicians to be Encouraged
and Given Publicity
Unique Piano Club

American pianist, has been added to the faculty for the instruction of the more advanced artist-pupils. He will appear in an early recital. Frederick A. Cowles and Wesley J. McLain are at the head of the conservatory.

The Talbot Series

The Fine Arts Association, of which Ona B. Talbot of Indianapolis is managing directress, will bring a number of artists and orchestras to Louisville during the winter and the series will be housed at Macauley's Theater. The November attraction will be Mme. Schumann-Heink; in January will come the Cincinnati Orchestra, with Dr. Ernst Kunwald conducting; in February Rudolph Ganz, the Swiss pianist; in April the Russian Symphony Orchestra, under Modest Altschuler, and later in April Mme. Galli-Curci. In addition to these musical attractions Mrs. Talbot will also bring for a season the Stuart Walker Portmanteau players. The success of all these attractions is a foregone conclusion, as the subscription sale of seats has been heavy.

The Louisville Male Chorus, under the direction of Karl Shackleton, will give its usual three concerts at the Woman's Club during the winter and spring. Five of its men have been lost through the

The Liederkrantz Singing Society will give its usual three concerts, under the guidance of Anthony Molengraft, at Liederkrantz Hall. The soloists will be selected from its mixed chorus. Under the same conductor the choir of St. Boniface Church will render this month Tinel's oratorio, "St. Francis," at the church, with Joseph Schenck of Cincinnati as tenor soloist, and other soloists from the choir members. Mrs. Molengraft will be the accompanist for all of these performances.

The Crescent Hill Musical Club, an organization of fifty mixed singers, is preparing for its second season's work, under the guidance of Mrs. Julia Bachus Horn. Two appearances are planned. The first one—a midwinter concert—will be devoted to a presentation of Gade's "Crusaders." The spring concert will probably present a program of part-songs. Soloists will be found in the club or requisitioned from other local ranks. In addition to its singing members the club will this year have a number of associate members. The officers for the coming season are—aside from the director—Alexander Woodruff, president; Samuel Dohrmann, secretary, and Marguerite Dohrmann, pianist.

The musical department of the Woman's Club announces an opening lecture by Dean Lutkin of Northwestern University, Evanston, Ill., this month, on "The Evolution of Modern Music," and also the appearance of artists of standing at later dates. At this time these cannot be announced. The Lutkin lecture will be open to the public. The young artists' recitals, arranged by this organization, will be continued, as they proved very successful last season. The club makes it possible for talented students of voice, violin or piano to get public appearances under the best auspices, whenever their teachers may think them ready for this test. Everything, so far as this department of the club can do it, is done to further these interesting recitals, and bring about their success. The chairman of this committee is Mrs. W. E. Pilcher.

Church Singers' Activities

The Jubilate Choral Association of one hundred voices, under the baton of Ernest J. Scheerer, is made up of ten church choirs of this city, New Albany and Jeffersonville, Ind., and is chiefly interested in the study of church music. It will give, during the coming season, its two regular concerts at some church or churches to be selected. Its programs will be made up of part-songs and anthems and as its ranks include many excellent singers, such soloists as are needed will be selected therefrom. Two very successful concerts were given by this chorus at New Albany during the summer.

During the last week of the present month the celebration of the Reformation will be held at the Armory and many Protestant churches will participate. For this occasion the choirs of the various churches will be massed and elaborate programs given. The Jubilate Choral Association will be the nucleus around which these choirs will form and the whole will be directed by Mr. Scheerer. At least 500 singers are expected to participate. The programs for the first two days will be given over to miscellaneous works and on the third day Matthew's oratorio, "The City of God," will be sung.

Early in the season the Jubilate Association, combined with as many other singers as can be brought together for the purpose, will give a concert at Camp Taylor, the big army cantonment just east of the city, where 43,000 soldiers will be quartered. Mr. Scheerer hopes to get together a chorus of 300 singers for this occasion. The program will be made up of the more popular forms of choral music, with such local soloists as may be necessary. This will be the first of many concerts that are being

[Continued on page 134]

Singer

of Quaint

Folk

Songs

Russian

Yiddish

French

English



ELIZABETH GUTMAN

SOPRANO

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STIEFF PIANO

Music Earnestly Fostered in Louisville's Public Schools, Clubs and Churches

[Continued from page 133]

planned for the soldier boys by local organizations; Margaret McLeish is pianist for the Jubilate Association.

The Wednesday Club fills a long felt want in the musical life of the community and its influence is directed toward a most vital point. It was formed several years ago for the purpose of interesting the younger musicians and giving them an incentive to practice. The club gives a morning recital each month at the Woman's Club Auditorium, at which local musicians of experience as well as those of the younger class appear. In addition, the club brings two artists to the city each year. This year's attractions are noteworthy. They are Yvette Guilbert, who will give one of her

inimitable recitals in January, and Guiomar Novaes, whose appearance is scheduled for February.

The Bach Club is a unique organization of seven pianists, who are banded together for the study of classics for three and four pianos. It is perhaps the only club of its kind in this country at present. So far as is known, the Bach three and four-piano concertos have not been done in this country except by William Mason and his colleagues. The club was founded in 1907 by Mrs. J. B. Speed, who built a special music room adjoining her residence for the use of the club. It is fitted up as a small recital hall and also houses Mrs. Speed's remarkable collection of musical souvenirs.

The members of the Bach Club, aside

from its founder, are Mrs. Verona de Garris, and the Misses Anna Hopper, Emily Dembitz, Nellie Chase, Eugenia Goldstine and Ethel Rosenfelder. The club will work along its usual lines this season, presenting concerts at irregular intervals for the pleasure of its friends.

No concerts will be given this year by the choir of Calvary Church, as the war has so depleted its ranks as to make this impossible. The concerts of Russian music given by this body of singers have for a number of years been a feature of the musical life of Louisville. It will also be necessary to curtail the unusually fine music given by this choir at the regular church services. The direction of this organization has been in the hands of Frederick Cowles.

HARVEY PEAKE.



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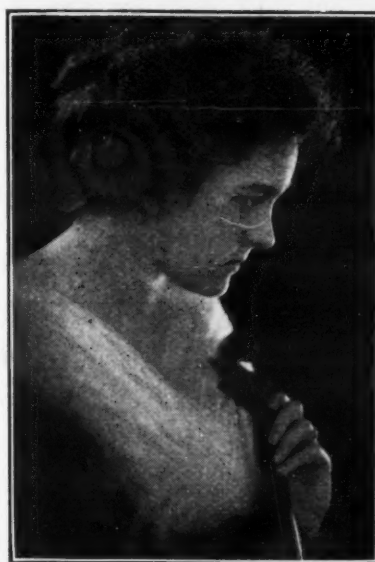
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Minneapolis Tribune, Sept. 16, 1917
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Music News, Feb. 16, 1917
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"JUDAS MACCABAEUS"

The soloists were happily
chosen. Mrs. Elsa Gundling-
Duga, soprano, with a voice of
wide range and sympathetic qual-
ity, sang the rôle of the Israelit-
ish Woman. She added to her
already enviable reputation here
by her interpretations of the dif-
ficult arias and by her fine enun-
ciation.—Niagara Falls Gazette.

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SOPRANO

"ELIJAH"

Mrs. Duga was enthusiastically
received in "Elijah." Her voice
is a pure soprano of great sweet-
ness, and her rendition of the
taxing aria, "Hear ye Israel,"
was excellent and showed her
great musical ability.

—Niagara Falls Gazette.

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NEW BEDFORD, MASS., FACES BEST YEAR AS THE RESULT OF COMMUNITY MUSIC

Civic Movement Transforms People Into a City of Artistic Patrons—Famous Artists to Appear on Courses—Cercle Gounod Chorus Will Give Important Concerts Monthly—Free Instruments for Public School Children

NEW BEDFORD, MASS., Oct. 13.—This coming season will be the most eventful in the history of the city. To a certain extent we have the community music movement and the public schools to thank, for while local people have always been interested, it was difficult to secure financial support for musical events. However, at last the entire city is interested—people of all kinds, all nationalities and all stations flock to the halls.

Probably the biggest undertaking of the season is that of the Cercle Gounod. With 175 in the chorus and an orchestra of fifty there will be a concert given every month, commencing in December. This is a bigger undertaking than last year, because three popular orchestral concerts will be given, assisted by soloists, whose names have not yet been announced.

The first of the regular concerts will be "The Messiah," with Grace Kerns, soprano; Christine Miller, contralto; Reed Miller, tenor, and Arthur Middleton, baritone.

The second regular concert will be given Feb. 10, with a choral program. The soloists at this concert will be Lucy Marsh, soprano, and Paul Dufault, tenor. Mr. Dufault sang with Le Cercle Gounod two years ago and his re-engagement has been requested several times.

The third concert will be given May 19. The chorus will sing short cantatas and miscellaneous choruses, giving thereby a more varied program than last season. The orchestra will also participate. Mme. Louise Homer, the Metropolitan's contralto, will be soloist.

The three orchestral concerts will be given Jan. 6, March 10 and April 7. As there have been many demands for the special work done by the orchestra, there will be offered these three concerts.

The first concert of the season given under private management was that of John McCormack, the famous Irish tenor, Oct. 7. Adelard J. Marcille of this city was the local manager for this successful concert and through his efforts Geraldine Farrar will sing here Nov. 4. On Nov. 25 Mary Garden will appear. Mr. Marcille will announce other artists later and through his en-



Personages Important in the Musical Life of New Bedford, Mass.: Upper Left—Adelard J. Marcille, the Local Manager, Who Will Bring Geraldine Farrar and Mary Garden to New Bedford; Upper Right—Pauline Clark, Secretary-Treasurer of the Cercle Gounod, Who Has Succeeded Wilfred Alcock (Enlisted in the British Flying Corps), Mr. Godreau and Julia Kroeber, Accompanist; Lower Left—Mr. Godreau, the Conductor of Le Cercle Gounod; Lower Right—Alice Craig, Accompanist for the Public School Singing

deavors New Bedford will hear more of the greatest singers. This year Mr. Ellis, the Boston Sym-

phony manager, instead of giving four concerts by the Symphony, will vary the program somewhat. On Oct. 16 a quar-

Sunday afternoon in the Kirkpatrick Chapel.

The formation of a Vesper Choir for the presentation of oratorio and choral works suitable for vesper services in the College Chapel.

The Rutgers Glee and Mandolin Clubs enter upon another year, after a successful season last year, during which they won first place in a triangular meet with New York University and Stevens Institute.

CHARLES HENRY HART.

Greater Number of Artists on New Brunswick, N. J., Courses

NEW BRUNSWICK, N. J., Oct. 12.—The coming season promises to be the most active that this staid old town has ever experienced. There will be a greater number of visiting artists of the highest class than ever before.

The Star Concert Course is announced by Charles Henry Hart, the local correspondent of MUSICAL AMERICA, to be given in the auditorium of the new High School. The first of the series will present Mischa Elman, with Philip Gordon at the piano. The next is a joint recital by Ruth Miller, soprano, and Thomas Chalmers, baritone, with Mr. Hart at the piano. The third and last concert will be a recital by Anna Case, soprano, assisted by Charles Gilbert Spross, pianist. It may be interesting to note that Miss Case sang her first engagement with orchestral accompaniment in a performance of Cowen's "Rose Maiden" under the direction of Mr. Hart in 1908. New Brunswick has not heard Miss Case since.

Rutgers College, through its musical director, Howard D. McKinney, an-

nounces a concert course comprising Maud Powell, the Trio de Lutèce, Reinald Werrenrath and Julia Culp. A series of short organ recitals will be given each



A Center of Musical Activity in New Brunswick, N. J., the New High School, Where the "Star Concert Course" Artists Will Appear

tet from the Metropolitan Opera Company will appear, consisting of Mabel Garrison, Giovanni Martinelli, Sophie Braslau and Arthur Middleton; Dec. 18, Mme. Melba and assisting artists; Feb. 19, the Longy Club of Boston, Georges Longy, conductor, with Marcia Van Dresser as the assisting artist. April 9, the final concert, will be given by the Boston Symphony Orchestra, with Elizabeth K. Howland as soloist. Miss Howland is a native of New Bedford and has assisted as soloist with the Symphony once before here.

Music in the Schools

Music occupies an important place in the public schools. Harry E. Whittemore is supervisor and in the four years that he has been here has done excellent work. Mr. Whittemore has two assistants, Ada Halstead and Mildred Bailey. Alice Craig is the school accompanist.

Mr. Whittemore has two aims: To instill the love for music into the minds of the children and to get a rich, sweet quality of tone and perfect understanding of what they are singing. He works with many thousands of children, the children of the rich and the children of the poor. The majority of these poor little musical students go to work the minute they reach the age of sixteen, but they bring the best music into the mills with them.

The Glee Club of the High School is a body of thirty members who must first pass an examination and then be voted on by a committee.

The instrumental section is under the leadership of Clarence W. Arey. Unlike the singing supervisor, Mr. Arey's pupils are the pupils of New Bedford's trained music teachers.

Each School Has an Orchestra

At present there are orchestras in all the schools of the city. Concerts are given frequently with orchestra and chorus combined and with assisting artists, generally from "out of town." The money that is made at these concerts is used for the buying of more instruments, which are lent to the pupils of the public schools if they are inclined to study and join the orchestra. This is a great inducement, especially to people who have little or no money to spend for the instrument.

The work done in the public schools of New Bedford is exceptionally fine; we are proud of the children, proud of the work and proud of their teachers.

AGNES G. HOYE.

SELMA, ALA., MAKES PLANS FOR AN ARTIST COURSE

Music Study Club Will Sponsor Big Concert Series—Matzenauer Sings on Oct. 25

SELMA, ALA., Oct. 9.—Musical activity in Selma received added impetus last Wednesday morning, when the Music Study Club announced to its members, subscribers and friends that its artist concert series would open on Oct. 25, with the appearance of Margaret Matzenauer, the Metropolitan contralto, who will then be on her southern tour.

This concert series is of great interest, not alone to the town of Selma, but to the residents of the surrounding country who welcome the opportunity of hearing artists of such standing as those which the Study Club presents. Last spring the club indulged its risking instincts by having the Russian Symphony Orchestra and came out with glowing success.

At the conclusion of the business meeting, the following numbers were given by club members: "En Bateau," Debussy, by Annelu Burns; "Have You Ever Seen a Swallow?", Massenet, by Mrs. John Creagh; B Minor movement of the Seventh Concerto, De Bériot, by Mrs. August Rothschild; Aria, "L'Enfant Prodigue," Debussy, by Mrs. Rosa Frantz Harper.

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AS "RADAMES" IN AIDA

"The chief honors went to Manuel Salazar, the Spanish tenor, who sang the music of Radames most effectively. His opening aria, Celeste Aida, was a genuine triumph and placed him immediately in the good graces of his listeners. He possesses a superb voice, rich in quality, broad and even in range and managed with the utmost ease. He fulfilled the promise of the management in that he is an artist of rare musical ability and dramatic force."—(New York American, Sept. 4, 1917.)

AS "CANIO" IN PAGLIACCI

"Manuel Salazar, the Canio in 'Pagliacci,' pealed forth his excellent high tones."—(N. Y. Journal, Sept. 5, 1917.)

"In the Leoncavallo work the Canio was Manuel Salazar. This artist possesses a powerful voice of rich timbre and evident dramatic sense. The thunderous applause following the 'Vesti la Giubba' was well earned. Mr. Salazar should be heard from in the future."—(N. Y. Tribune, Sept. 5, 1917.)

AS "DON JOSE" in Carmen

Manuel Salazar, the Don Jose, was compelled to repeat the flower song."—(New York American, Sept. 6, 1917.)

"Salazar (Don Jose) was applauded wildly by the large audience."—(New York Globe, Sept. 6, 1917.)

AS "ENZO" ("La Gioconda")

"Mr. Salazar was in his element as Enzo. Vocally brilliant and dramatically sympathetic, his efforts were heartily endorsed by the audience."—(New York Journal, Sept. 8.)

"Manuel Salazar sang the rôle of Enzo with a swing and dash."—(New York Evening Telegram, Sept. 8.)

Manuel Salazar is Principal Tenor of San Carlo Grand Opera Co. 1917-18



PHYLLIS LA FOND SOPRANO

THE VERDICT OF THE JURY:

An artist with a brilliant future.—
Oscar Hammerstein.

Miss La Fond charmed her listeners with the finish and beauty of her vocal delivery, clarity of diction and general artistic style.—*New York Evening World.*

Miss La Fond presented a lovely picture on the stage and was especially praised for her brilliant high tones, beautiful trill and her artistic interpretation.—*New York Tribune.*

Miss Phyllis La Fond sang at the Madison Square Concert Hall last night. Her voice appealed to the audience as of a very joyous quality, the high tones being of exceptionally beautiful timbre.—*New York Evening Mail.*

Miss La Fond combines great personal attractiveness with a finely produced voice and received an ovation of applause from the vast audience. She has a strong personality and her appearance is usually magnetic and graceful.—*New York Herald.*

The singer displayed a pure lyric soprano, with a brilliant upper register, good interpretative taste and an attractive stage presence. She was tumultuously applauded in the afternoon and a similar success was won by her in the evening.—*New York Times.*

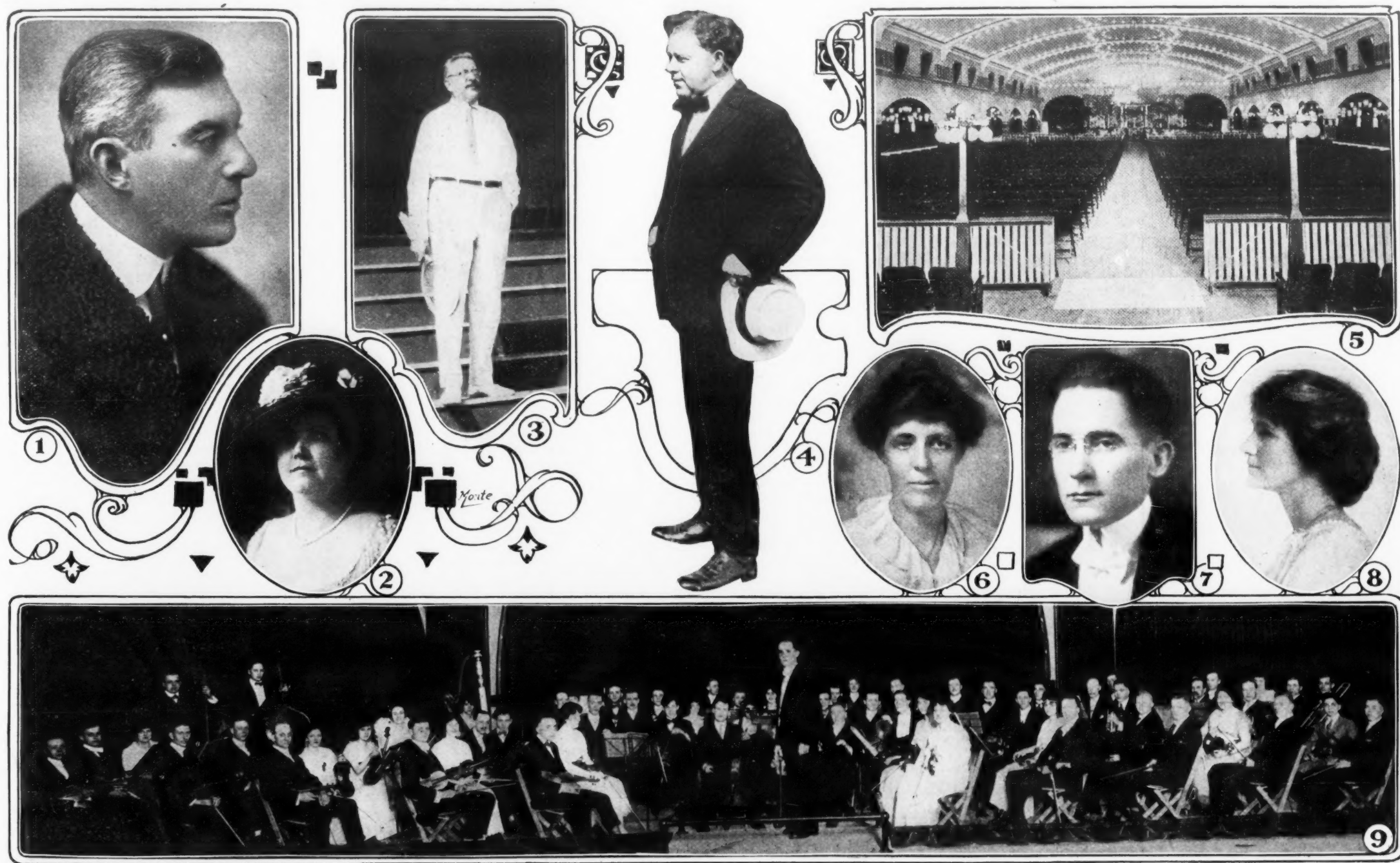
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FEAST PREPARED FOR DETROIT'S MUSIC LOVERS



Figures in the Forefront of Detroit's Musical Sphere: No. 1—Weston Gales, Conductor of the Detroit Symphony Orchestra (Photo by Mishkin); No. 2—Mrs. Horace Dodge, Vice-President of the Chamber Music Society; No. 3—William Howland, Director of the Detroit Festival Choral Association; No. 4—James E. Devoe, Prominent Detroit Manager; No. 5—Arcadia Concert Hall, Where Many Notable Detroit Musical Events Take Place; No. 6—Mrs. Louise Unsworth Cragg, President of the Tuesday Musicales; No. 7—William O. Fitz Gerald, Conductor of the Detroit Concert Orchestra; No. 8—Clara Dyar, President and Founder of the Chamber Music Society; No. 9—Detroit Concert Orchestra, with William O. Fitz Gerald, Conductor, Photographed at Arcadia

DETROIT, MICH., Oct. 13.—A dazzling array of all that is fine in music is revealed in the Detroit calendar for 1917-18. Both the older and newer organizations are going steadily forward, broadening their respective fields, improving the quality of their offerings and, at the same time, making them more numerous.

Under the able directorship of Weston Gales, the Detroit Symphony Orchestra is now entering upon its fourth season. The past three years have proved so successful for this band that the society has decided to increase its scope and has mapped out an elaborate and widely diversified program for the coming winter. The course consists of fourteen pairs of concerts to be held at the Light Guard Armory on Friday afternoons and the following Saturday nights, each occasion presenting a soloist of national repute. The dates and soloists are as follows:

Oct. 19 and 20, opening of the series with Margarete Matzenauer as soloist; Nov. 2 and 3, Francis Macmillen, soloist; Nov. 16 and 17, with Maggie Teyte; Nov. 30 and Dec. 1, Guiomar Novaes, soloist; Dec. 7 and 8, with Emilio de Gogorza; Dec. 28 and 29, Kreisler as soloist; Jan. 11 and 12, with Helen Stanley; Jan. 25 and 26, with Zimbalist; Feb. 8 and 9, Lambert Murphy, soloist; Feb. 22 and 23, Julia Culp, soloist; March 8 and 9, with Josef Hofmann; March 22 and 23, Galli-Curci, soloist; Apr. 5 and 6, joint appearance of Bauer and Gabilowitsch; April 19 and 20, with Alma Gluck.

The usual "Pop" concerts will be held at Arcadia on Sunday afternoons and for these programs the management has secured several well-known musicians,

Local Symphony Broadens Its Scope—Brilliant Array of Visiting Soloists—Central Concert Company to Launch Its Second Season—Devoe Management Offers Galaxy of Celebrities—Chamber Music Society to Give Free Concerts for School Children—Activities of the Music Clubs, Schools and Choral Bodies

some local and others from out of town.

Keeping pace with the patriotic spirit of the times, the Detroit Symphony will be all-American, the majority of the musicians being naturalized citizens of the United States and the rest having taken out their first papers.

The Detroit String Quartet, composed of members of the Detroit Symphony, is one of the most important factors in the musical life of this city. Under the direction of William Graefing King, concertmaster of the orchestra, this quartet produces music of a lofty quality. The other members of this artistic unit are Pasquale Briglia, James Cassie and Luigi Motto.

Noted Guest Orchestras

The Detroit Orchestral Association announces six concerts by some of the country's most famous orchestras, to be held at Arcadia. It is largely through the efforts of N. J. Corey that Detroiters are given an opportunity of hearing the "concerts that hold a thrill," and they are further indebted to him for keeping the subscription prices down, while the expenses of presenting these

bands continue to soar. Cleveland is the only other city west of New York in which such a complete and comprehensive group of orchestral concerts will be offered. On Oct. 29 the Chicago Symphony Orchestra plays here, with Arthur Shattuck as soloist. On Jan. 10 the Philadelphia Orchestra will present a Tchaikowsky program and on Jan. 15 the New York Symphony Orchestra will appear, with a soloist to be announced later. The Boston Symphony will make its appearance on Feb. 2. The annual Wagnerian program falls to the lot of the Cincinnati Orchestra, on Feb. 14. On March 12 the New York Philharmonic Orchestra will divide honors with Rudolph Ganz, the Swiss pianist.

The sixth season of the Detroit Concert Orchestra promises to be the most successful in the career of that organization. Despite the effects of the army draft, the losses will be more than overcome by the new material at hand and the membership of seventy-five will be maintained. William O. Fitz Gerald, who founded the orchestra, will continue as conductor, with Mrs. Henry Riley Fuller as managing director. The mem-

bers and conductor give their services without remuneration and the band is kept strictly non-professional. Programs open to the public will be given this season in the best local music halls and complimentary concerts will be given at the opening of the Detroit News build-

The Musical "Line-up" in Detroit

Detroit Symphony Concerts
Detroit Symphony "Pop" Concerts
Detroit String Quartet Concerts
Six Concerts by Noted Orchestras
Central Concert Course
Philharmonic Concert Course
Concerts by Detroit Concert Orchestra
Concerts by Detroit Concert Quartet
Chamber of Music Society Concerts
Tuesday Musicales Programs
Tuesday Musicales Artist Series
Student League Programs
Coterie Programs
Orpheus Club Concerts
Madrigal Club Concerts
Mendelssohn Club Concerts
Detroit Festival Choral Association
Harmonie Concerts
Bands in Factories
A Dozen Music Schools
2000 Music Teachers

ing and for the drafted men at Battle Creek.

The Ford, Studebaker, Packard and several other factories support large bands of good calibre, many of which are

[Continued on page 138]

Reinald Werrenrath

IS SINGING
SONG OF THE TIMBER TRAIL—Avery
HEART'S COUNTRY—Carpenter
WITCH WOMAN—Taylor
O CAPTAIN! MY CAPTAIN!—Manney
A SONG OF FRANCE—Treharne

FEAST PREPARED FOR DETROIT'S MUSIC LOVERS

[Continued from page 137]

heard in splendid concerts during the winter. The theater orchestras in Detroit have attained an unusually high standard and provide a fine grade of music for their patrons.

The Central Concert Company

Encouraged by last year's success, the Central Concert Company begins its second season with renewed strength and enthusiasm. A decided (and most welcome) departure from the usual method of ticket selling is the one recently introduced by Mr. Burnett, one of the directors of the company. Purchasers of course tickets are extended the privilege of paying for them in three monthly installments and, furthermore, are entrusted with the complete set of tickets upon the first payment. The concerts will be held in Arcadia. On Oct. 16 Detroit will be given its first opportunity of hearing Claudia Muzio, soprano, in joint recital with Mildred Dilling, harpist. De Luca and Hempel are announced for Oct. 30; Werrenrath and Anna Case for Nov. 13. The December concert will present Elman and Alda on the 4th. January 8 brings Ysaye and Godowsky, and Mme. Homer is scheduled for Jan. 22. Thibaud and Casals close the course on Feb. 5. As an extra attraction, the Central Concert Company will present Leginska at Arcadia on Nov. 27.

What Mr. Devoe Offers

The activities of the Devoe-Detroit management, of which James E. Devoe is the managing director, include not only the annual Philharmonic Course, but courses in Battle Creek, Saginaw and other cities, in which arrangements are being rapidly completed. In addition to being sponsor for these State courses, Mr. Devoe is acting as manager for several local and outside artists. The artists engaged for the various courses are as follows:

The Elgar Choir, of Hamilton, Ont., with Leo Ornstein, pianist, as soloist; a special quartet, including Mabel Garrison, Sophie Braslau, Lambert Murphy and Clarence Whitehill, which has been especially arranged for the Detroit Philharmonic course; Lucy Gates (Detroit debut) in joint recital with George Barrère; Maria Gay and Zenatello in joint recital; Josef Hofmann, Mme. Galli-Curci and Mme. Schumann-Heink, in individual recitals.

Extra attractions to be presented will include the annual recitals of John McCormack, Alma Gluck and Fritz Kreisler. The visit of the Boston Opera Company is also under the direction of the Devoe-Detroit Management. A special series by the Madrigal Club is another of the enterprises of these forces. The Detroit Concert Quartet, composed of Lois Johnston, Louise Stretch, John Dickinson and Lawrence Smith, will make several appearances under the Devoe management. In Battle Creek Mr. Devoe will present Galli-Curci, Schumann-Heink, Ganz, Leginska, Ingram, Kreisler and the Detroit Symphony Orchestra. The course for Saginaw includes Galli-Curci, Ganz, Kreisler, Ingram, Gluck, Schumann-Heink and the Detroit Symphony. In Bay City the course includes Zimbalist, Ingram, Leginska, Garrison, Murphy and the Detroit Symphony.

The Chamber Music Society

The Chamber Music Society has resumed its manifold activities with wonted zeal and is preparing to assume even greater responsibilities this year in educating the musical tastes of future citizens of Detroit. The society plans to present internationally distinguished groups of chamber music artists in concerts in the Hotel Ponchartrain and the Central High School, and a number of Detroit musicians, members of the society, in recitals and concerts in both the elementary and high schools.

After conferring with Dr. Chadsey, superintendent of schools, and Mr. Thomas Chilvers, supervisor of music, it was decided that a better educational result would be obtained by giving the concerts for the young people without charge. In this way it will be possible to select musically talented and appreciative young people from the public schools, music schools and parochial schools, who will form a more responsive audience than might be possible if the concerts were open to a general ticket sale.

Mr. Chilvers has promised to co-operate in every way possible in securing these audiences. Musicians in the Chamber Music Society will be professionally engaged to give concerts in high schools and to conduct recitals in the elementary

schools. The latter will be given by their talented pupils. Another aim of this association is to form chamber music groups among the pupils of the various schools. The Board of Education, Dr. Chadsey and Mr. Chilvers have heartily endorsed this plan and will do everything to bring it to a successful culmination.

The Young People's Recital and Concert Fund of \$3,125 is being raised in subscriptions of \$25 each and a fund of \$2,250 for the Ponchartrain concerts is made up of membership dues of \$5 each. Letters of indorsement have been received from many prominent Detroiters, including W. H. Murphy, Wilfred C. Lealand, Weston Gales, the president of the Board of Commerce and the daily press.

Too much credit cannot be accorded Clara Dyar, whose indefatigable efforts and superior leadership have made the Chamber Music Society a far-reaching and powerful organization. The governing board for the season includes Miss Dyar, as president; Mrs. Horace Dodge, first vice-president; Elizabeth Champe, second vice-president; Christian Leidich, secretary; J. Gourlay Armstrong, treasurer, and six other directors.

The Society of Ancient Instruments makes its initial appearance here on Dec. 5 and 6, while Feb. 11 and 12 bring the Flonzaley Quartet. The Trio de Lutèce comes on April 2 and 3.

Among the Clubs

Numbering nearly 600 members, the Tuesday Musicales is now one of the strongest and most influential musical

bodies in this city. The club will hold eight morning recitals at the Hotel Statler and two in the Unitarian Church, in which active members will take part, and there will be three evening concerts at the hotel, given by out-of-town artists. The first of these will be held on Nov. 9, when Estelle Heartt Dreyfuss will present a program of Spanish songs, assisted by Gertrude Ross, the well-known composer. On Dec. 11 Detroiters will be afforded an opportunity of hearing Frederick Gunster, the tenor, who made such a favorable impression at the Birmingham convention. May Mukle, 'cellist, and Theodora Sturkow-Ryder, pianist, will appear together here in February, this concert also being open to the public. The Student League of the Tuesday Musicales will give six programs for members only. This league is becoming more and more a prominent figure in musical affairs and from it many of the active members are chosen.

The Twentieth Century Club, the largest women's club in Michigan, will open its season with a concert by Joseph Morrison, New York violinist, on Oct. 18. Mr. Morrison will have the assistance of Mrs. Josephine Swicard Smith, soprano, and Mrs. Edwin S. Sherrill, pianist.

The Musical Coterie of the Twentieth Century Club, which came to life last year, will hold monthly meetings throughout the season. This society supports an excellent chorus, under the efficient direction of Jennie M. Stoddard, and presents artistic and well-balanced programs.

The plans of the Madrigal and Orpheus clubs, two excellent choral bodies,

have not yet matured. Charles Frederic Morse is the competent director of these choruses and past performances lead one to expect that this series of concerts will be one of the most delightful of the season. Mr. Morse is head of the organ department of the Detroit Institute of Musical Art and one of the officials of that conservatory.

The Mendelssohn Club, another choral society held in high esteem by music-lovers, will continue its artistic career under Dr. C. R. Marshall. Upon Dr. Marshall's return to Detroit announcement of this season's program for the Mendelssohn Club will be made.

The Detroit Festival Choral Society is preparing for a very active season, but as yet has made no definite arrangements and is unable to announce the dates of its concerts. William Howland, who acts as director of this organization, is vice-president of the Detroit Institute of Musical Art and head of its vocal department.

The Harmonie Society will present Marie von Essen, prominent New York contralto, in concert on Oct. 29. This event will be followed by other musical affairs, plans for which have not yet been formulated. This society has two splendid choruses, one for men's voices, numbering about eighty, and a women's chorus of some sixty-five voices, both under the direction of Mr. Bruekner, president of the association.

There are about a dozen music schools in Detroit and more than 2000 teachers, all flourishing, in spite of the depression caused by the war.

MABEL McDONOUGH.

ORCHESTRA IS RUTLAND'S INITIAL STEP ALONG COMMUNITY LINES

Fine Spirit of Co-operation Prevails—T. A. Boyle to Bring Attractions

RUTLAND, Vt., Oct. 12.—With the opening of the present season, Rutland has started on a musical campaign which promises to eclipse anything that has ever been undertaken in this city. There are nearly a dozen various musical organizations, and about two years ago the Rutland Music Teachers' Association was formed, having at present thirty active members, with Mrs. Edna Johnson-Warren, president; Mrs. James F. Hart, vice-president, and Mary F. Watkins, secretary-treasurer. B. A. Brehmer, chairman; Mrs. W. A. Thrall, Helen L. Perkins and Robert Williams constitute the program committee, and the membership committee is composed of Gertrude M. Aldrich, chairman; Dorothy Stafford, Albert Smith and Otis Edson.

The club is making a special study of American music, holding monthly meetings on Monday mornings. One or two public meetings will be given and the members are desirous of obtaining at least one artist during the year. Music is being placed in the free library for public circulation and the general opinion is that the organization has been most effective as a stimulus to the musical element, which had been practically inactive for several years.

Form Community Orchestra

Through the efforts of a number of the local teachers and prominent musicians, a community orchestra has been formed. This is the first attempt along community music work in this vicinity and has been a most decided success. Each meeting has seen an increase in attendance until now there are over thirty members, and while there are often people who view with doubt any new enterprise, that element seems to be entirely lacking in this instance. The hearty co-operation of all has been most encouraging to those who are working hard to make a success of the undertaking.

The orchestra is under the direction of Mr. B. A. Brehmer, and up to the present time it has been self-supporting. Rehearsals are being held weekly in one of the local halls and plans are being perfected to give a public concert for charitable purposes in the near future.

C. V. H. Coan is supervisor of music



Above: Bertram A. Brehmer, Conductor of Rutland Community Orchestra and Chairman of Program Committee of Rutland Music Teachers' Association. Below: Mrs. Edna Johnson-Warren, President of Rutland Music Teachers' Association and Secretary-Treasurer of Rutland Community Orchestra

in the public schools, and his work with the pupils has been highly creditable. A high school orchestra, which is made up of five violins, one 'cello, one trombone, two cornets, two clarinets, one flute and a piano, is furnishing music for nearly

all the school functions. A chorus of sixty high school students is doing most excellent work, and as a special attraction a girl's chorus of twenty voices and a boy's chorus of ten are holding regular rehearsals and will probably be heard later at local concerts.

This city also has one of the best, if not the best, bands in the State. Under the leadership of A. J. Burdick, two open-air concerts have been given each week during the summer, and P. J. Ward, xylophone soloist, and L. J. Roberts, baritone, have given one or more solos at nearly every concert. The band consists of twenty-five pieces and is an asset to the city.

To Hear Altschuler Forces

Thomas A. Boyle, manager of the Playhouse, while not a professional musician, should receive credit from the local people for the way he assists in things musical. Last year he brought Ethel Leginska, pianist, to Rutland, and this year he expects to present the Russian Symphony Orchestra. He has also booked numerous musical attractions, among them being Victor Herbert's "Eileen" and Giuseppe Creatore's Grand Opera Company. The Playhouse has had a regular orchestra of twelve musicians under the direction of Nathan Wilson. Another orchestra which should receive special mention is conducted by Albert F. Smith at the Grand Theater.

E. J. W.

HOWE POEM BORN AT DAWN

How Inspiration for "The Battle Hymn of the Republic" Came to Composer

Florence Howe Hall's recently published book, "The Story of the Battle Hymn of the Republic," refutes the following misleading caption of one of the patriotic movies—"Julia Ward Howe wrote the 'Battle Hymn' in Her Sleep"—which is just near enough the truth to be deceiving, according to the *Musician*. The real manner of the conception of this famous national song is repeated by Mrs. Howe's daughter in her mother's own words:

"Awoke in the gray of the morning twilight, and as I lay waiting for the dawn, the long lines of the desired poem began to twine themselves in my mind. Having thought out all the stanzas, I said to myself, 'I must get up and write these verses down, lest I fall asleep again and forget them.' Having completed my writing, I returned to bed and fell asleep, saying to myself, 'I like this better than most things I have written.'"

SAN FRANCISCO.—Sigmund Beel, formerly concertmaster of the San Francisco Orchestra and more recently holding the same position with the Los Angeles Symphony Orchestra, has returned to San Francisco.

WAR MAY CURTAIL RICHMOND'S MUSIC ALLOWANCE

Local Managers Disagree as to Outlook—May Festival to Be Given as in Past—Public Schools Grant Credits for Private Music Study—Choral Societies Begin Rehearsals—Musicians' Club Preparing for Active Season

RICHMOND, VA., Oct. 12.—War conditions will certainly have an influence upon musical events in Richmond during the coming season and the indications are that not so many star attractions will be booked for this city. In local musical circles it seems to be conceded that the attendance on high class entertainments will not be sufficient to meet the heavy expense of bringing the great artists here and for this reason promoters will go slow in booking attractions.

J. G. Corley, president of the Corley Company and one of the most active men in Richmond in matters musical, declares that the educational department of his company will not do very much this season in the way of bringing noted musicians to the city. Heretofore it has been the custom of the Corley Company to present several of the noted artists of the country each season.

W. H. Betts, a local impresario, holds an opposite view of the situation and has booked several big artists, including Anna Case, Paderewski and Kreisler. Mr. Betts says he will also bring other artists here during the season.

While there possibly will not be so many stellar concert attractions, Richmond's music life has by no means died out, and there are probably more musical students here than ever before. Richmond has been keenly alive to matters musical since the visit here of John C. Freund, editor of *MUSICAL AMERICA*, last winter, and there is no doubt that the latter's addresses did much to increase the interest in musical affairs.

Schools Grant Credits

Music will be a big feature in the curriculum of Richmond's seats of learning in the future. This was a theme Mr. Freund dwelt upon particularly, and arrangements have now been made with school officials whereby a pupil studying music at home will get credits that will count in the school reports. This will mean a great deal for the school children who study music at home.

While the public schools will give credits for private music study, Richmond College, the great Baptist educational institution, will not do so this year, but may include music in the curriculum next year with due credits. F. Flaxington Harker has charge of the music of the college and Mrs. Harker directs the vocal department. There is more inter-

Summary of Musical Events in Richmond, Va.

Annual May Festival
W. H. Betts's Concert Series
The Corley Company's Concerts
Richmond Male Choral Society
The Wednesday Club
The St. Cecilia Club
The Musicians' Club

est in music at the big school than ever before, with the indications pointing to great success of this department.

The various musical organizations have begun active work and much interest is being manifested. The Richmond Male Choral Society, F. F. Harker, director, is rehearsing a splendid program for a concert to be given about the middle of December. This organization will also give a spring concert, as is its cus-



No. 1—"Little Almond Eyes," Chinese Operetta given by Pupils of John Marshall High School in Richmond. (Photo by Irish.) No. 2—Walter C. Mercer, Director of Music in the Richmond Public Schools; Leslie F. Watson, Assistant Director, and the Teachers of Singing in the Schools. (Photo by Foster.) No. 3—Mr. and Mrs. F. Flaxington Harker. Mr. Harker is Organist and Choir Master of St. Paul's Episcopal Church, director of the Richmond Male Choral Society, Director of the St. Cecilia Club, and Director of Music of Richmond College. He is a Noted Composer and One of the Best Known Musicians of the South. Mrs. Harker is a Prominent Contralto and is Head of the Local Department of Richmond College. (Photo by Foster.) No. 4—Selden Walke, President of the Richmond Male Choral Society and Active in the Musical Life of Richmond. (Photo by Irish.) No. 5—Musical Class of Richmond College. (Photo by Foster.)

tom. The military draft has taken a few members, but it is expected to recruit the ranks with other singers and a full force will no doubt be mustered together for the two entertainments. Under the leadership of Mr. Harker this club has made rapid strides and is now regarded as one of the leading musical institutions of the city.

The Philharmonic Orchestra, W. Henry Baker, director, will possibly not rehearse this winter. If this action is finally taken by the club it will be a serious blow to the music life of the city. It will also handicap the Wednesday Club in its midwinter concert, for the local orchestra has always furnished the accompaniments and contributed greatly to the success of the entertainment. The question of a midwinter concert has been left to the music committee.

The following (principal) officers of the Wednesday Club were recently elected by the board of governors: John G. Corley, president; H. T. Maloney, first vice-president; Arthur Scrivenor, second vice-president; G. Jeter Jones, secretary; G. W. Greener, treasurer; W. Henry Baker, director; Anita Kirkwood, accompanist.

The May music festival will be given as usual. The best artists in the country are brought here for these annual spring entertainments.

The St. Cecilia Club, F. F. Harker, director, has begun the season's rehearsals and, in addition to the usual two concerts, may possibly bring some noted artist here to assist. Heretofore only local artists have assisted in the entertainments.

Musicians' Club Plans

Elaborate preparations are being made for the winter musicales of the Musicians' Club and the second year of the organization promises to be a brilliant season. Practically every prominent amateur artist in the city is on the programs by club members. These concerts will be given in the morning of the last Wednesday in each month. Richmond musicians are enthusiastic over the endeavors of the club and will render every assistance possible to make the recitals successful.

Among the officers of the Musicians' Club are many of the most prominent musicians of the city. They do not expect war conditions to have any perceptible influence on the activities of the club and say the coming season's con-

certs will be even more brilliant than those given last year. Mrs. Channing M. Ward, the pianist, is chairman of the Artist Concert Committee. She declares it is the purpose of the club to give four artist concerts, three of which have already been arranged.

The present officers of the Musicians' Club are: Mrs. Francis D. Williams, president; Helen Steven, vice-president; Mrs. B. M. Gwathmey, treasurer, and Louise Williams, secretary. The board of governors comprises, in addition to these officers, Mrs. F. D. Hequembourg, Mrs. A. B. Guigon, Jean G. Trigg, Mrs. L. R. Dingus, Mrs. Thomas Whittet and Mrs. Channing M. Ward.

The calendar for the coming season is as follows: Oct. 31, American composers; Nov. 15, recital by Ossip Gabrilowitsch; Nov. 28, French and Belgian composers; Dec. 19, folk music of all nations; Jan. 17, Flonzaley Quartet; Jan. 30, Scandinavian composers; Feb. 27, old and modern composers of Italy and Spain; March 13, Bohemian and Hungarian composers; March 27, miscellaneous composers; April 16, song recital by Mme. Julia Claussen; April 24, American (MacDowell) program.

W. G. OWENS.

John McCormack

IS
SINGING

AT DAWNING (I love you)—Cadman
A DREAM—Bartlett
ALL IN THE MORNING EARLY, O!
—Fisher



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Only Tried and True Artists will Insure Box Office results this Season — Such an Artist is

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America's Leading Tenor, whose Voice and Art are admired in every home that claims a talking-machine.

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Announcing the Publication of

"The Evergreen Tree"

A Community Masque for Christmas Time

TO ALL AMERICAN COMMUNITIES, LARGE OR SMALL, AND TO AMERICAN ARMY CAMPS preparing to hold some simple festival of song appropriate for Christmas week in this time of war and national devotion to world service. The book of this masque is now in course of publication and will be ready in November.

"The Evergreen Tree"

A Christmas Community Masque of the Tree of Light for community singing and acting devised and written by

PERCY MACKAYE

(Author of "Caliban," "Saint Louis," "The Canterbury Pilgrims," etc.)

The Music Composed by

ARTHUR FARWELL

(Composer of the music to "Caliban." Director of the New York Music School Settlement, etc.)

In co-operation with the Author and Composer, the designs of *setting and costumes* will be devised and drawn by ROBERT EDMOND JONES, and definite suggestions for the *community singing* will be prepared and written by HARRY BARNHART (director of the New York Community Chorus).

"The Evergreen Tree" is a dramatic ceremony of song for the Christmas Tree, adapted to be sung and performed on any practicable scale; on a small and simple scale, *indoors or outdoors*, in town hall, church, school, school yard, village common, etc., or—on a large and more elaborate scale—in a great auditorium, exhibition hall, city park, public square, or plaza.

The cost of producing it will be relatively small and easily within the reach of any community.

The Speaking Characters are few and familiar to everybody. The Central Character is one dear to the hearts of all children and parents and those who remember their childhood.

The Non-Speaking Characters give opportunity for the participation of any practicable numbers, few or many, of all ages—men, women and children.

The dramatic story is concerned with the indestructible joyous child-spirit in humanity; its living power to overcome and transform the opposing forces of fear, hatred and autocratic might.

Creative leaders of a great national movement have joined whole heartedly together, for the first time, in this work of Community Drama and Music to make available a dramatic festival of simplicity and beauty, in the hope that it may to some degree serve a momentous need of this coming Christmas time.

From the Community Standpoint, the festival will have the great democratic value of uniting in devotion to a common purpose all sorts and conditions of people of a town or city.

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Great Community Sing to Open Savannah Auditorium

Ambitious Program Prepared for the Dedictory Ceremonies—Music to Celebrate Quadri-Centennial of the Reformation—Local Music Clubs Will Contribute Their Share to City's Artistic Life

SAVANNAH, GA., Oct. 11.—With the opening of the big new Auditorium on Nov. 12, Savannah will enter upon a most auspicious musical season, in spite of the fact of our nation being at war. Arrangements are being hastened to open the Auditorium with a great community sing, and the committee in charge is making preparations for an event which will go down in history as marking a new era in the progress of this city, an era which seems destined to become most memorable.

The Dedictory Program

There will be a few short speeches, three orchestral numbers, a children's chorus, a choral offering by trained

Season's Chapter in Musical History of Savannah:

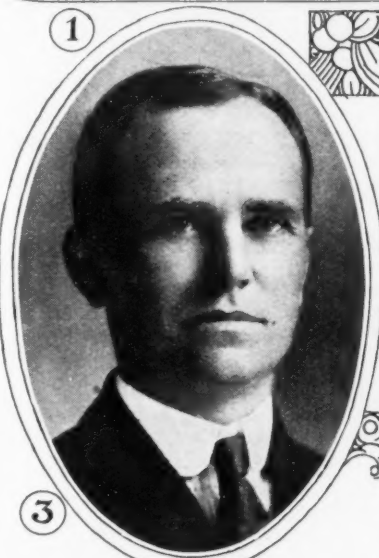
Opening of New Auditorium
Russian Symphony Orchestra (Auspices Savannah Music Club)
Quadri-Centennial of the Reformation by Local Lutheran Churches, Assisted by City's Prominent Vocalists
Grand Opera Productions (Auspices Savannah Music Club)
Possibility of Big Spring Festival
Twenty-second Annual Concert of Savannah Music Club
Manifold Activities of the Various Clubs

voices, and a dozen community songs interspersed in groups throughout the program. The orchestra, under the able direction of Rudolf Jacobson, will be fifty strong; every professional has donated his or her services for this great event. E. S. Roberts, choirmaster and director of the St. John's Episcopal Choir, will direct the choruses. The Auditorium seats 3500, and everyone present will unite in the singing of patriotic and other familiar airs. The Russian Symphony Orchestra is engaged for the second night.

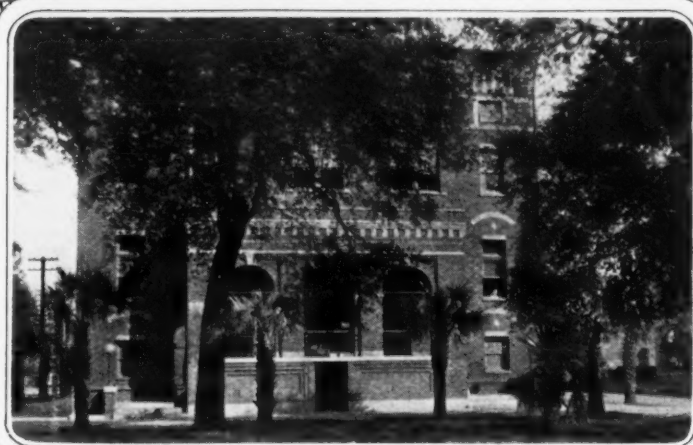
Rehearsals for the production of Mat-



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No. 1—View of New Auditorium in Savannah. No. 2, Section of the Interior of the Auditorium. No. 3—Carleton Gibson, Superintendent Public Schools of Savannah and an Enthusiastic "Booster" for Public School Music. No. 4—View of the Jewish Educational Alliance, Where Fine Music Is Heard Every Sunday Afternoon

thew's "City of Our God," to be given Nov. 16, are under way. A chorus of 150 voices will take part. Charles Donnelly is the general chairman of the celebration committee in charge of this Quadri-Centennial of the Reformation. All the prominent church singers are lending their services for the occasion.

Among the Clubs

The Savannah Music Club monthly local concert programs are in charge of various members, as follows:

Alma Sterly, general chairman; Oct. (miscellaneous program), sub-chairman, Mrs. Jackson; Dec. (miscellaneous program), sub-chairman, Minnie Wood; Feb. (orchestral program), sub-chairman, Helen Manning; March (chorus program), sub-chairman, Kathleen Keating; Apr. (miscellaneous program), sub-chairman, Mrs. Lewis Powell; May (twenty-second annual concert), special committee. Artists' concerts, Russian symphony, Nov. 13; Grand Opera (two nights), January.

The Junior Music Club, besides its

regular monthly afternoon concerts, will give two operettas during the season, and expects to reorganize its orchestra.

The Philharmonic Club will resume its weekly rehearsals under Mr. Baumgartner this month.

The Opera Study Club will follow out its usual line of work, taking up the novelties produced at the Metropolitan Opera House. Meetings are held every two weeks.

Great success was won last season by the Junior Glee Club of the Jewish Alliance, Rose Putzel, director. The weekly meetings will continue this year. The orchestra of the "Don't Worry Club" of the Jewish Alliance is arranging to meet weekly as it did last year. The Sunday afternoon concerts at the Jewish Alliance all last season were well attended, and highly creditable programs were given.

One of the most important signs of progress is the addition of a music department to the Woman's (Huntingdon)

Club. Mrs. J. de Bruyn Kops is the general chairman for arranging the work with the sub-chairman for each meeting. Mrs. W. H. Teasdale is in charge of the Current Events, for which MUSICAL AMERICA will be used as the textbook. Five meetings have been planned as follows:

Dec., "The Development of the Different Schools of Music," Elizabeth Beckwith; Jan., "The Orchestra and Its Component Parts," Mrs. J. J. Gandry; Feb., "Russian Music and Its Remarkable Progress in Modern Times," Nora Edmonston; March, "A Review of Modern Russian Opera as Illustrated by 'Boris Godounoff,'" Phoebe Elliott and Olive Gould; Apr., "American Music," Mrs. W. H. Myers.

Savannah music-lovers are proud of Public School Superintendent Carleton Gibson, who is a staunch champion of the cause of music. The new supervisor of music, Miss Cushman, arrived in time for the opening of school, Oct. 1.

MAY SILVA TEASDALE.

INFLUENCE OF THE PUBLIC SCHOOLS AND SYMPHONY ELEVATES FRESNO

New Orchestra Has Practical Support of California's Leading Business Men—To Give Concert Series Under Conductorship of Earl Towner

FRESNO, CAL., Oct. 10.—The Fresno Symphony Orchestra is entering upon its second season. Organizing late in the year, it gave but two concerts last year, but these were enough to establish the organization permanently. This season we will give four symphony concerts and a series of popular concerts, the number not yet determined. Splendid support is given by the business men, the Board of Directors including the most prominent names among Fresno business men. The president, Chester H. Rowell, is one of the leading editors of California, chairman of the State Republican Central Committee, member of the National committee, chairman of the State Board of Defense and a valuable assistant to Hiram Johnson during his tenure of office as Governor. Wiley M. Giffen, one of the vice-presidents, is the president of the California Associated Raisin Company, the largest raisin industry in the world.

The orchestra will number this season fifty-five musicians, the personnel large-



Earl Towner, Conductor of Fresno's New Symphony Orchestra

ly the same as last year, with the addition of a new solo horn player, a new first bass and a new concertmaster.

Highly Organized System of Civic Instruction Includes Vocal and Instrumental Training—John Henry Lyons Heads Public School Department

These additions will make a marked improvement in the work of the orchestra. Earl Towner will be the conductor of the orchestra during the coming season.

The following are some of the principal works which we expect to play this season: Symphonies, Beethoven, First and Fifth; Dvorak, "New World"; Mozart, "Jupiter"; Haydn, "Military"; Goldmark, "Rustic Wedding." Overtures: Beethoven, "Lenore," No. 3;

Tschaikowsky, "1812." Suites, Tschaikowsky, "Nutcracker"; Grieg, "Peer Gynt"; Jensen, "Wedding Music." Miscellaneous, Tschaikowsky, "Marche Slav"; Wagner, "Siegfried Idyll"; Wagner, "Dreams"; Wagner, "Introduction to Act III, Lohengrin"; Grainger, "Molly on the Shore," "Shepherd's Hey," etc.

In the Fresno High School the music department is entering upon its fifth year. All classes in the music department meet every day for recitation and receive full credit for their work. We have a boys' chorus, girls' chorus, first and second year harmony, original composition, history of music and two orchestras. Earl Towner's assistant in this department is Josephine Colby, formerly of Oakland.

The orchestras have done some creditable work. Rehearsing every day in the year has done wonders toward putting them in the finest possible shape. The classes in composition recently produced a concert of miscellaneous compositions written entirely by the students under supervision and produced by the best professional talent only. In

[Continued on page 142]

ADELE MARGULIES TRIO

Adele Margulies, Pianist Leopold Lichtenberg, Violinist Alwin Schroeder, 'Cellist
New York, Aeolian Hall - 2 Concerts - November 20th and January 8th

EVENING POST: "The Leading Trio Organization in America."

NEW YORK TIMES: "The performances of this organization are the finest of the kind that this public can enjoy."

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Apply for Terms and Dates to Margulies Trio,
58 West 57th Street New York City

STEINWAY PIANO

INFLUENCE OF THE PUBLIC SCHOOLS AND SYMPHONY ELEVATES FRESNO

[Continued from page 141]

addition to this they have written as composite compositions a comic opera and a secular cantata, the various numbers in the opera and cantata composed by different members of the class. The young people in this way are learning to express themselves musically as well as in a literary way.

Public School Training

The music in the public schools is having a decided influence upon the artistic development of the city. This subject has been given a regular place on the daily program of every class for a period of not less than twenty minutes. Under the direction of John Henry Lyons, supervisor of music, the work has been divided into the following departments: Voice training, song repertoire, sight

reading, music appreciation and instrumental instruction.

In all grades special emphasis is laid upon part-singing, to the extent that excellent work in two parts is to be found as low as the second grade. Phonographs are to be found in every school in the city. These instruments are used for musical appreciation. A system has been perfected by the supervisor whereby sets of records of different subjects circulate from school to school every month. Regular "listening lessons" are given in each class by the supervisor and grade teachers. These lessons have proved to be of the highest educational value.

Last year violin classes were formed in the upper grades, with such splendid results that the work will be extended down into the lower grades and the classes in wind instruments added. The May Festival of the grades was partici-

pated in by an orchestra of 102 players and a chorus of 700.

The Ladies' Choral of the Fresno Musical Club has made a place for itself in the musical life of the city. This club was organized by John Henry Lyons two years ago. Under Mr. Lyons the choral has attained a membership of forty voices representing the finest musicians here.

The programs given at the White Theater by the Choral have included the best literature to be found. The notable program of last year was the rendition of "The Legend of Miana," by De Fontenailles.

The choir of the St. James Pro-Cathedral is planning a series of elaborate musical services. These are to be given on the last Sunday evening of each month. John Henry Lyons is organist and choir-master.

M. H.

man, Geraldine Farrar, Anna Case, Josef Hofmann, John McCormack and the Boston and Minneapolis Symphony orchestras.

Mr. Freund's Visit Appreciated

One of the best things that she ever did to further musical progress in St. Joseph, Mrs. Hill believes, was when she brought John C. Freund to the city to lecture on American music. He appeared at the Lyceum Theater, before



Mrs. Francis Henry Hill, an Active Worker in St. Joseph's Musical Interests

ST. JOSEPH'S MUSICAL STANDING DUE TO MRS. F. H. HILL'S PLUCK

Local Manager Triumphs After Years of Discouragement and Will Offer Hempel, Karle, Gluck, Zimbalist, Mme. Hassler-Fox and Galli-Curci in Big Concert Course—John C. Freund's Lecture Leaves Indelible Impression Upon City's Musical Life

ST. JOSEPH, MO., Oct. 10.—This city of 85,000 people, looking at the announcement of the concert series for the season, believes that after years of hardships and deficits it has arrived musically, and it gives due credit to Mrs. Francis Henry Hill for the fact. For Mrs. Hill this year announces as her musical attractions, Frieda Hempel and Theo Karle for Oct. 16; Alma Gluck, for Dec. 7; Efrem Zimbalist and Regina Hassler-Fox for Jan. 21, and Amelita Galli-Curci for April 11.

Mrs. Hill Succeeds

Year after year for five seasons Mrs. Hill has struggled with the public in an effort to make it appreciate the best things musical, and year by year she has seen the appreciation grow and flourish until with the announcement of the course for the season and the generous response in seat sales, she feels at last that her work is bearing results and that St. Joseph now can be accounted a musical center.

The concerts will be given in the city

auditorium, which seats 5000 people, and which has admirable acoustics, so that none of the artistic effects will be lost, and there will be room for all. The fact that so commodious a place is available also makes it possible for the seats to be sold at as low a price as \$2 and lower, thus placing the concerts within reach of every music lover.

Not only is St. Joseph responding well to the offerings, but all this part of Missouri and a wide section in Kansas is taking advantage of the opportunity to hear these musicians of national note, and special trains will be run, it is expected, for the convenience of towns sending considerable delegations.

Mrs. Hill is a woman of indomitable courage, as has been proved time after time in the early stages of her career as a concert promoter, when bad weather and indifference brought her small audiences, but failed to diminish either the demands of the artists or the "overhead" of hall rent and advertising expenses.

But Mrs. Hill, who all this time had caught a vision that is just now being crystalized, smiled, although sometimes woefully, and plunged again into her plans, always making the next course just a little better than the last and digging deeper into her pocket to pay the

price. Last year her season did not pay out, but she charged off her losses and started again, and now she stands to make a signal success of this year's series, if the advance seat sale is an indication.

Galli-Curci Draws Well

When Mrs. Hill put on her first concert, five years ago, she considered 400 a fair audience. Last year, when her hopes still had not grown to the full limit of the auditorium, which was divided in half by an immense curtain, Galli-Curci drew a crowd of more than 2,600. This year the curtain, if it is not dispensed with altogether, will at least have to be moved to give more room.

If you would know how Mrs. Hill has added talent to talent in the years of her progress toward her goal, here is a partial list of the celebrities who have appeared in her courses: The Chicago Opera Company, Pasquale Amato, Fritz Kreisler, Ignace Paderewski, Helen Stanley, Frances Ingram, Harold Bauer, Alma Gluck, Ernestine Schumann-Heink, Nellie Melba, Louise Homer, Mischa El-

Kathleen Hart Bibb Soprano

Made a COMPLETE CONQUEST OF THE LARGE AUDIENCE, not only by the WARMTH AND BEAUTY OF HER VOICE, but by the COMPELLING CHARM OF HER ARTISTRY. Grand Rapids Press, Grand Rapids, Mich.

ENUNCIATION AND DICTION WERE PERFECT. Chicago Evening American.

AT ALL TIMES HER ENUNCIATION WAS PERFECT. Her French and German are a delight. Her coloring and phrasing are faultless. Stillwater Daily Gazette, Stillwater, Minnesota.

A BEAUTIFUL GIRL WITH A BEAUTIFUL VOICE. Salina Journal, Salina, Kansas.

DAINTINESS AND DELICACY, ELEGANCE AND GENTLE MIRTH gained full appreciation from Mrs. Bibb. Chicago Daily News.

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Newark, O., Faces Banner Year of Concerts



LEADERS IN THE MUSICAL PROGRESS OF NEWARK, OHIO

No. 1—Mrs. Joseph Sprague, Organizer of the Women's Music Club, Accompanist of the Civic Choral Society, Chairman of the Civic Music Committee of the Women's Federated Clubs. No. 2—Joseph Horner, President of the Civic Choral Society. No. 3—Mrs. John Franklin, Treasurer of the Women's Music Club. No. 4—Auditorium of Memorial Hall, where the Concerts of the Women's Music Club are held. No. 5—Winifred Fulton, Chairman of the Concert Committee of the Women's Music Club. No. 6—C. W. Klopp, Director of Music in Public Schools, Director of the Civic Choral Society. No. 7—Karl Eschman, A. M. Dean of Denison University Conservatory, Director of the Engwerson Choral Society, Organist of Trinity Church at Newark, Chairman of the Symphony Society of Newark and Granville. No. 8—Mrs. C. W. Miller, President of the Women's Music Club, Vice-chairman of the Symphony Society of Newark and Granville.

How Newark, O., Is Served Musically

Annual Community Events
A Central Civic Music Body
High School Lecture Course
New Auditorium at Denison University
Daughters of Veterans: Society of Broader Education
Civic Choral Society
Women's Music Club
Music Committee of the Council of National Defense
Music Committee of the Women's Federated Clubs
Symphony Society of Newark and Granville
Music in Public Schools

NEWARK, OHIO, Oct. 13.—Because of the unsettled conditions brought about by the war Newark has been slower than her sister towns in announcing her musical plans for this season nor as yet are all these plans matured, but the present outlook is for more music than ever before.

The Denison University Conservatory opens the year with an enrollment somewhat in excess of last year's, in spite of the fact that the enrollment of the university is slightly below normal.

Ernest Flagg of New York, architect of the Corcoran Art Gallery and other notable buildings, is at work upon plans for the new music buildings at Denison. The building is planned to include a central auditorium seating 1100, with studios and classrooms at the sides. The college has received in the last two years upward of \$750,000 additional endowment and 160 acres additional campus ground.

Plans for the year include the annual performance of "The Messiah," with chorus and orchestra at Christmas and the annual spring festival, at which "Tannhäuser" will be sung with a visiting symphony. The "Messiah" performances, of which this is the twelfth, are given without charge as a Christmas gift to the community. Karl H. Eschman, A. M., is dean of the music department, pianist, composer and director, having twice directed the Russian Symphony Orchestra at the annual festival. Mr. Eschman is chairman of the Symphony Society of Newark and Granville, and it is hoped that four orchestral concerts can be given in Newark and two in Granville during the season.

The first series of concerts will be

given in the High School Auditorium, Oct. 15 and 16, under the auspices of the Daughters of Veterans. These women for several seasons past have successfully conducted these concerts. The first offering, Oct. 15, will be a recital by Jules Falk, violinist, followed by Gertrude Arnold, contralto, and Malcolm Clegg Maynier, pianist, of the Society for Broader Education.

Florence King, lecturer, writer and organist, a woman of rare musical attainments, will present her annual twilight organ recitals, given through the month of October. She will also present various oratorios, as usual, at the Second Presbyterian Church.

This series will be followed by the High School lecture course, under the management of the principal, A. S. Barnes, whose efforts for years at presenting concerts of educational value have been crowned with success.

Fanning Opens Local Season

The opening concerts will be given Oct. 26 by Cecil Fanning, baritone, with H. P. Turpin, accompanist, followed Nov. 9, by the Zoellner String Quartet, the series closing with Leonid Samoiloff, Russian tenor, and assisting artists, Vivian Holt, coloratura soprano; Lillian Scheinkman, 'cellist; Lillian Rosedale, pianist and accompanist.

The Choral Society will give a fall concert Thanksgiving, followed by many concerts through the winter.

Under the direction of the Civic Committee there will be given at the High School Auditorium a series of afternoon young people's recitals.

The Symphony Society, an organization of Newark and Granville men and women, will continue to carry on a series of orchestral concerts through the winter and spring at Newark and Granville. The officers are:

Chairman, Mr. Eschman; vice-chairman, Mrs. C. W. Miller; directors, William Morgan, Edward Kibler, Sr., Mrs. Charles White and Mrs. Joseph Sprague.

The Women's Music Club, in existence for two years, has an active membership of half a hundred. Too much cannot be said for the women who for two seasons faithfully worked against long standing prejudices to bring many artists here. Much praise is due the first club president, Mrs. W. W. Davis, and Winifred Fulton, through whose efforts the first course was made possible. The officers of the Music Club are:

President, Mrs. C. W. Miller; vice-president, Mrs. Emmett Baugher; treasurer, Mrs. John Franklin; recording secretary, Mrs. Fred Lytle; corresponding secretary, Mrs. H. F. Moninger; directors, Mrs. T. J. Daly and Mrs. George Upson.

Mrs. C. W. Miller, the acting president, a soprano soloist in the Second

Presbyterian Church Choir, for twenty-five years has been associated with local musical interests. Mrs. Miller is a director of the Civic Choral Society and vice-chairman of the Symphony Society of Newark and Granville.

Correlate Civic Work

The Civic Music Committee of the Women's Federated Clubs is composed of the following members:

Mrs. Joseph Sprague, chairman; Elsie Lyon, honorary member; Prof. C. W. Klopp, chairman of the choral committee; Karl Eschman, chairman of Symphony Society; William Morgan, chairman of band committee; A. S. Mitchell, chairman of Chautauqua committee; Charles Spencer, chairman of press committee.

The Civic Music Committee in a general way embraces the musical activities of the town, representing five distinct branches of work—band concerts, choral work, students' recitals, orchestral concerts and our summer Chautauqua. Each branch of work is planned to take care of itself and if there is a surplus in the treasury at the end of the season it will be used as a general fund to help carry on the Chautauqua in the summer.

C. W. Klopp, director of music in the public schools, has been here seven years. There are many lines to Mr. Klopp's activities, of which that of municipal director is by no means the least. He has a high school chorus of 700 voices, an orchestra of fifty members, is director of the Masonic Chorus, director of the Methodist Church choir, chairman of the music committee of the local chapter of the Council of National Defense and director of the Civic Choral Society. No trumpet heralds the approach of this man, who is modest to a fault. Faithful,

untiring, honest, sincere, we do honor to the man who with infinite patience is instilling into the hearts of our boys and girls a love and reverence for all that is fine and beautiful in music.

The Buckeye Band has become an institution with us, organized twenty-five years ago, it has turned out some of the best musicians of the country. It is with real sorrow that we part with Frederick Abbot, the conductor, who has held this position for five years. A good leader, a man we shall miss, one whose position will be hard to fill. Mr. Abbot recently enlisted in the service to become a member of the Marine Band of Chicago, under John Philip Sousa. William Morgan of the music committee of the local chapter of the Council of National Defense and one of the directors of the Symphony Society of Newark and Granville, was manager of the Buckeye Band for fifteen years.

Civic Singers United

The Civic Choral Society was organized through the efforts of the music committee of the Council of National Defense with an enrollment of 100 names and the following officers:

President, Joseph Horner; vice-president, Edward Kibler, Sr.; secretary, Mrs. David Brown; treasurer, Lee Gamble; director, C. W. Klopp; accompanist, Mrs. Joseph Sprague.

Joseph Horner, tenor, president of the Civic Choral Society, has always been actively interested in choral work. One of the leading members of his college glee club for ten years, he has been identified with the Second Presbyterian Church choir and a valued member of the Court House Quartet.

MRS. JOSEPH SPRAGUE.

Music Thrives in Ohio Hamlet

Outville, Ohio, says the *Musical*, is a village of some hundred people, which possesses only two public buildings—a church and a school—and yet maintains a music club of thirty members. During the year the club gives forty-two recitals in the church. It is affiliated with the National Federation of Music Clubs and with the Ohio State Federation. The success of the organization should be an inspiration to every little town in America.

Origin of "My Country, 'Tis of Thee" Still a Matter of Doubt

Of special attraction to Americans is the discussion in regard to the authorship of the tune to which "My Country, 'Tis of Thee" is sung, an air used in England for "God Save the King"; in Saxony for "Heil dir im Siegerkranz," and therefore much in dispute, says the

Musical. It is generally attributed to Henry Carey, an Englishman, composer of "Sally in Our Alley," and the evidence has seemed to justify the claim. More recently a London paper published an article claiming Scottish authorship, stating that the air is a transcript of a Scottish anthem preserved in a collection printed in 1682, and that the air may be found in a collection of old songs published by John Forbes, at Aberdeen, in 1682. The writer goes back still farther to a carol in Ravenscroft's "Melismata," 1611.

Credit Will Be Given for Music Study in Austin High School

AUSTIN, TEX., Oct. 17.—At the opening meeting of the Music Teachers' Association held recently the piano department reported that full credits will be hereafter granted high school pupils for individual work on the piano. The violin and voice departments have not yet submitted their reports.

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Gertrude Dohmen has a beautiful soprano voice and sings with much feeling and good taste.—*Philadelphia Inquirer*.

Miss Dohmen has a voice of pure lyrical quality, and of considerable range.—*Philadelphia Press*.

Miss Dohmen is endowed with a natural voice of full rich quality and sang in a most artistic manner.—*Musical America*.

Miss Dohmen is not only gifted with a voice of rare beauty and exceptional sweetness, but she also uses it with artistic effect and feeling.—*Philadelphia Gazette*.

Gertrude Dohmen has a voice of rare quality and excellent schooling.—*Philadelphia Demokrat*.

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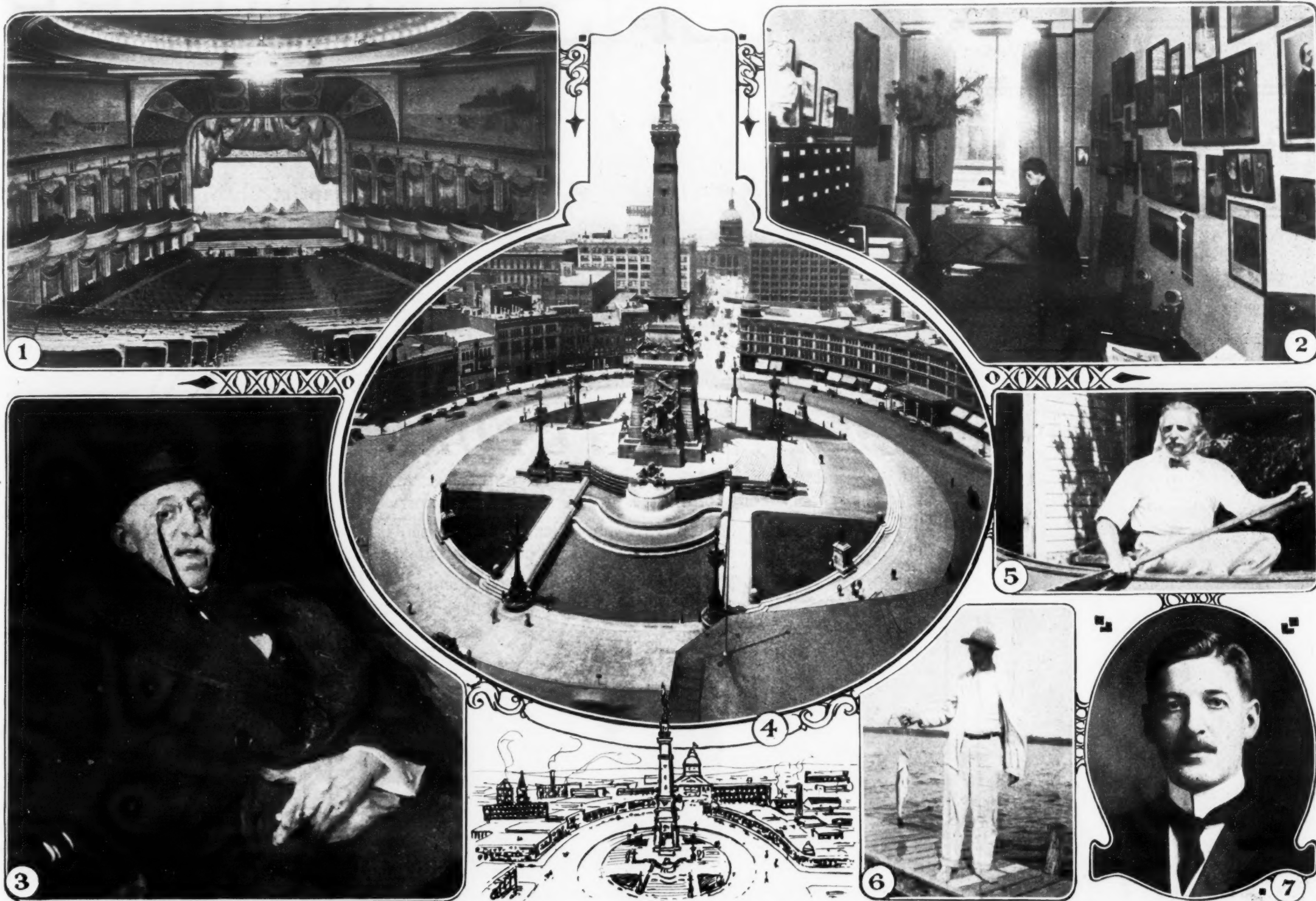
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No. 1—Interior of Murat Theater, Where Indianapolis Orchestra Concerts and Leading Artists' Recitals Are Held; No. 2—A Corner of the Talbot Fine Arts Association Office (Ona B. Talbot Seated at Desk); No. 3—Reproduction of Prize-Winning Portrait by Wayman Adams of Alexander Ernestinoff, Conductor of Musikverein and Indianapolis Orchestra; No. 4—Soldiers' and Sailors' Monument on Circle, Where Community Chorus Sings (Photo by Bretzman); No. 5—Rudolph Heyne, Conductor of Männerchor, "Snapped" at Crystal Lake, Wis.; No. 6—Edward Bailey Birge, Supervisor of Public School Music and Director of People's Chorus, on the Pier at Lake Wacabuc, N. Y.; No. 7—Perceval Owen, Founder and Conductor of the Mendelssohn Choir

INDIANAPOLIS, IND., Oct. 13.—

From every available source optimistic reports are coming in on the outlook for the musical season in Indianapolis. Managers and leaders in musical affairs have made definite announcements of their plans for the season, and from all indications activities will be increased instead of decreased.

In keeping with its propaganda of former seasons, the Ona B. Talbot Fine Arts Association has chosen for its series three artists of unquestioned supremacy—Mme. Schumann-Heink, Fritz Kreisler and Mme. Galli-Curci. Former appearances of these artists met with such enthusiasm from the music-loving public that it is safe to predict a most successful season for the Fine Arts Association. Plans are now in course of preparation to supplement this series with additional concerts as soon as conditions permit. Definite bookings at present are impossible and it is likely that further additions to the present series will not be announced until after the holiday season.

Club to Present Stars

The most notable series of private recitals announced for the winter is made by the Indianapolis Männerchor. This organization will present four artists in recital, besides the three regular club

Managers and Leading Local Musical Spirits Highly Optimistic Over the Outlook—Celebrities to Appear Under Talbot Männerchor Auspices—Choruses and Clubs Have Ambitious Plans—Orchestra to Present Series of Programs—Community Chorus Idea Gaining in Popularity

concerts. The artists' concerts present the Flonzaley Quartet, Mme. Julia Culp, Jacques Thibaud and Harold Bauer. The club concerts will consist of numbers by the male and mixed chorus assisted by Mme. Hudson-Alexander, Christine Miller and Helen Stanley. Rehearsals are now in progress under the direction of Rudolph Heyne for the opening concert, Nov. 23, at which will be presented Max Bruch's "Cross of Fire." The chorus will be assisted by Mme. Hudson-Alexander, soprano, with Mrs. Arthur G. Monninger as accompanist.

Rehearsals held early last month by the chorus of the Indianapolis Musikverein would indicate that this organization will enjoy a season of unprecedented activity. Leo M. Rappaport, chairman of the Music Committee, when questioned concerning the outlook for the season, said:

"Our prospects for a successful year's work were never better. I feel it the

duty of organizations like ours to keep going and not suspend or even minimize

In Store for Musical Indianapolis:

Ona B. Talbot Artists' Series
Indianapolis Orchestra Series
Community Chorus "Sings"
Three Männerchor Club Concerts
Four Artists' Recitals Under Männerchor's Auspices
Musikverein Concert Series
Two Concerts by People's Chorus
Mendelssohn Choir's Annual Program
Matinée Musicale's Activities
Harmonie Club's Calendar

efforts. Our chorus consists almost entirely of what might be termed younger men, and the enthusiasm with which they have started out shows that they

are quite ready to make the season a memorable one."

The women's chorus of the Musikverein for the present season is dispensed with, and correspondingly greater efforts are being put forth toward the development of the men's chorus. The first of a series of four concerts announced by the Musikverein will be given Oct. 22, when Mrs. Lillian Adam Wieske will appear as soloist for the first time since her return to the United States. Mrs. Marie Dawson Morrell, a local violinist, has been engaged to assist on the program of the opening concert. Alexander Ernestinoff, who has been musical director of the Musikverein since its beginning, will continue as director of the male chorus.

To Present "Messiah"

The People's Chorus, under the direction of Edward Bailey Birge, expects to give its customary two concerts. The personnel of this organization has suffered somewhat on account of the military draft. Special effort, therefore, is being made by the People's Chorus to increase its membership preparatory to resuming rehearsals for "The Messiah," which will be given, as usual, the latter part of November. The chorus will have the assistance of the Indianapolis Orchestra in presenting "The Messiah."

Perceval Owen, founder and conductor of the Mendelssohn Choir, announces an attractive program of new part-songs for the annual concert. The choir mem-

[Continued on page 147]

Christine Miller

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SINGING

GOOD-NIGHT—Salter
THE NIGHTINGALE—Stephens
I HEARD A CRY—Fisher
SWING LOW (Lullaby)—Fisher

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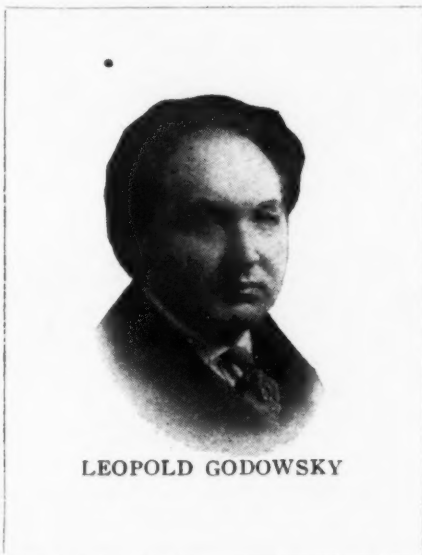
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Marguerite Dunlap	McCall Lanham	Charlotte Peege	George Sweet
Paul Dufault	Laura Maverick	Franklin Riker	Corinne Welsh
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Red Cross Pageant Reflects Growth of Community Spirit in Memphis



Reading from the Left: Mrs. Samuel T. Carnes, Chairman of the Red Cross Entertainment Committee of Memphis; Mrs. Theodore C. Reynolds, Prominent in Local Musical Life; Martha Trudeau, President of the Beethoven Club of Memphis

MEMPHIS, TENN., Oct. 13.—Memphis is stirring from her slumber and is awakening to a real appreciation of things musical.

"Armageddon," a brilliant pageant with the struggle between "Good and Evil" as its underlying motive, was produced on Sept. 22 at the Tri-State Fair with 500 Memphians in the cast. The pageant was given under the auspices of the Red Cross entertainment committee. Mrs. S. T. Carnes, the chairman, impersonated *Song* in the drama. She has a well placed coloratura soprano of wide range and won an ovation for her interpretation of "Je suis Titania," by Thomas. A thrilling climax came at the end of the pageant, when the entire cast, led by Mrs. Carnes, sang the "Star-Spangled Banner."

The historically correct and delightful musical setting to "Armageddon" was arranged by Mrs. Theodore Carroll Reynolds, the well-known local pianist. The pageant attracted an audience of 10,000 people. The author was Mrs. Annah Robinson Watson, a Memphis woman. The entertainment committee was composed almost entirely of prominent music-lovers, among whom was Mrs. Ben Parker, president of the Renaissance Club.

Beethoven Club Active

The Beethoven Club recently resumed activities for the season, holding its first fall meeting under the management of Martha Trudeau, president. Much interest was displayed in arranging for artists for the winter. No definite plans were decided upon further than that there will be several high class artists' concerts and one by a large orchestra. Mrs. Marie Greenwood Worden has been made chairman of the artists' committee and promises the first artist concert early in November. The regular month-

"Armageddon," Work of Local Writer and Musician, Given with 500 Memphians in Cast—Attracts Audience of 10,000 Beethoven Club Striving to Double Membership

ly concerts will be resumed under the direction of Mrs. E. B. Douglass, chairman.

The Beethoven Club's members will strive to double the membership this season. Mrs. R. A. Street will act as chairman of the Musical Culture Department. President Trudeau has an-

nounced her committees for the year as follows:

Artist Committee: Mmes. E. S. Worden, J. F. Hill, D. L. Griffith and E. B. Douglass. Musical Culture: Mmes. R. A. Street, E. W. Taylor, W. J. Hon, W. G. Reed and A. B. Williams. Year Book: Mrs. J. F. Hill and Mrs. William Floyd. Monthly Concert: Mmes. E. B. Douglass, Charles Miller, C. S. Lancaster, John Gaisford, William J. Myers, O. H. Muehler, W. C. Early, Miss Emma Adams, Mr. Enoch Walton, Mr. Walter Chapman, Mmes. Gus Fitzhugh, J. W. Canada, J. L. McRee, D. L. Griffith and Edmund Wiley. Glee Club: Mrs. John Flautt. Reception: Mmes. W. C. Early, N. W. Speers, Ralph May, R. L. Jordan, J. T. Hinton, Frank Jones, M. J. Carter, C. N. Grosvenor and H. G. Lambert. Press: Mmes. J. L. Andrews, Sig Harpman, H. H. Fairfax, Miss Margaret B. Forbes. Juniors: Mrs. Napoleon Hill, chairman; Mrs. McCallum, vice-chairman; Mmes. Robert Beattie, Stella Graham and A. D. Hyatt and Misses Sallie Leake and Gladys Cauthen. Public School Music: Mrs. Jacob Bloom. Federation Secretary: Mrs. W. J. Gilfillan. String Quartet: Mrs. Arthur Falls. Piano Quartet: Susie DeShazo.

NOLA NANCE OLIVER.

OCEAN COUNTY (N. J.) CHILDREN ORGANIZED

Helen Spain Launches Unique Movement in Lakewood—School Boards Aid

LAKEWOOD, N. J., Oct. 12.—Helen Knox Spain is organizing and directing throughout Ocean County choruses for children from the ages of four to sixteen years. In most of the towns the Board of Education endorses the movement and has given the school buildings for rehearsals. Each child brings one cent to help pay for the music used. There is no other expense. When the concerts are given, the children vote on what is to be done with the money earned.

All the choruses are drilled on the

same program of songs and will give local concerts, standing prepared to sing at any time the community may call. The great final step will be the meeting of all the choruses at the county seat for a huge county sing. At present the choruses are learning songs of childhood, home and country.

Since the last of June about fifty children of Toms River have been drilled in singing once a week. The chorus sang for the first time at the Farmers' first annual picnic in August and gave its first concert on Oct. 5.

The Lakewood Chorus responded to the first community call by singing at the flagpole dedication at the Y. M. C. A. on Oct. 12. The first concert will be given in November. Other towns are now organizing choruses. H. K. S.

Abraham Haitovitch, the gifted blind Russian violinist, of Philadelphia, will be heard in several recitals during the coming winter.

FT. WAYNE SCHOOLS PROMOTE CIVIC MUSIC

George Bailhe's Institution a Strong Artistic Factor To Give Concert Series

FORT WAYNE, IND., Oct. 14.—If you wish to make a community musical begin with the children. This advice Fort Wayne is trying to follow. William Miles, the venerable supervisor of public school music, aims at doing something big every year. A cantata or selections from oratorios are planned again for the coming season.

As an educational factor the European School of Music stands pre-eminent. During the twenty-five years of its existence nearly all the best local musicians as well as those of the surrounding towns have been on its student roll. Under its present director, George Bailhe, a fine musician of the French school, the standard of musical education is equal to that of the best conservatories. Former pupils of this institution join hands with the younger generation now enrolled in promoting the cause of music by thorough teaching and by organizing clubs and choral societies. The twofold aim of these is to bring before the public local talent and artists of renown.

The most prominent society is the Morning Musicales. Besides the regular fortnightly program for the members, three artists' recitals are annually offered to the public. The San Carlo Opera Company is engaged to play at the Palace Theater on Nov. 15. At a later date an orchestra concert will be given and an artist recital on a smaller scale. The annual popular concert at ten cents admission is given in the spring.

The Morning Musicales Chorus, under the direction of Emil Koepfel will soon begin rehearsing some large choral work.

The University Club, only one year old, has selected the operetta, "Army and Navy," as its first musical attraction. The College Club stages an opera every year.

As a matter of course every church has its choir and if they would unite in a big effort an oratorio chorus could easily be resuscitated. But, alas, so many efforts in this direction have been frustrated that no united chorus exists. A big chorus or an orchestra representative of Fort Wayne musicians so far has lived but a few months.

Of theater managers only Mr. Essig of the Majestic Theater intends to offer musical attractions. Several operas and one orchestra concert are so far scheduled for the coming season. G. B.

Hobbies of the Great Musicians

Paderewski plays billiards in his spare time. Saint-Saëns, the most distinguished living French composer, is also an astronomer of repute. Sir Edward Elgar, composer of "Salut d'amour," "Pomp and Circumstance" and a heap of oratorios, symphonies and other works, spends his leisure time in a private chemical laboratory built in his garden. It will be noticed that each of these celebrated musicians enjoys an avocation involving the use of mathematics. The fact is, musical composition is closely akin to certain branches of mathematics, and every composer might dry up into a mathematician if only he were willing to permit his soul to shrivel.—From the *Musical Observer*.

INDIANAPOLIS ANTICIPATES NOTABLE SEASON

[Continued from page 145]

bership will include about one hundred of the city's most prominent church soloists. It is planned to give the concert in Caleb Mills Hall at an early date in the spring.

Entering upon a busier-than-ever season, the Matinée Musicale has extended its work by the addition of an organ class. Mrs. Henry Schurmann, re-elected president, predicts a successful year in musical achievement for this organization. The President's Day opening program will be given at Hollenbeck Hall the afternoon of Oct. 17. The student body of the Matinée Musicale will devote the season to the study of folk-songs, and the study class will confine its efforts to the history of music.

The Harmonie Club, continuing its

plan to present opera for study, will devote a number of programs this season to American composers. Reginald de Koven's "Canterbury Pilgrims" is scheduled for early study. Excerpts from the opera will be given by active members of the club, assisted by local soloists. A special feature will be made of the Christmas program this season, at which time a children's party will be given and an opera presented that will prove attractive and educational to the young folk. The Propylaeum has been selected as the club's headquarters for the present season. Mrs. James A. Moag resumes her duty as president of the Harmonie Club.

The Orchestral Concerts

The board of directors of the Indianapolis Orchestra has given out the encouraging announcement that a series of

four or five concerts will be given this winter. It remains to be seen whether or not sufficient support will be given the orchestra to enlarge upon its present plans. Alexander Ernestinoff, its conductor, is busily engaged in the preparation of a program for the initial concert, which will be given this month. The officers and members of the board who are working out the season's plans for the orchestra are: Mrs. George C. Hitt, president; Mrs. Hugh McGibeny, vice-president; Mrs. Edward Bailey Birge, recording secretary; Anna May Johnson, corresponding secretary, and Mrs. D. A. Bohlen, Mrs. Henry Schurmann, Mrs. Henry Kahn and Mrs. D. M. Parry.

A movement for the establishment of a permanent community chorus was launched last month by a number of prominent musical workers. The idea so successfully carried out by other large

cities is gaining in popularity and a real community "sing" to be held at the Monument Circle this month begins to look like a reality. The movement has been indorsed by Hugh McK. Landon, chairman of the War Recreational Social Service Bureau. The committee includes the Rt. Rev. Joseph M. Francis, bishop of the Episcopal diocese of Indianapolis; Mrs. Henry Schurmann, president of the Matinée Musicale; Charles E. Rush, librarian of Indianapolis public library; Mrs. Charles B. Foster, chairman of the publicity committee of the Indiana Music Teachers' Association; Ruth Lockwood, special war worker for the National Y. W. C. A., and Paul J. Furnas, local chairman of the National Bureau of Advancement of Music, which has planned the community singing movement.

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LOS ANGELES' MUSIC WITHSTANDS WAR'S SHOCK

Male Choruses Are Disrupted by Conscription, but City Will Hear Usual Number of Concerts and Operatic Performances—L. E. Behymer to Extend Artist Courses—Rabinoff Company Booked—Symphony's Future Hinges on Attitude of Wealthy Residents—Orchestras Thrive in Public Schools

LOS ANGELES, Oct. 10.—The war and conscription have injected so many untried and incalculable elements into the foreground that any forecast is merely a guess. As told in MUSICAL AMERICA in a recent issue, the choral bodies of Los Angeles have been worse hit than the instrumental by the conscription. Yet the places will be filled in time and the activities will continue. Los Angeles will have its many choral concerts and its occasional instrumental concerts, and a list of artist recitals that will not be excelled by any city in the country, outside of the three largest.

In opera it will have two or three short seasons, opened with that of the La Scala Company. In symphony we hope to have a series by the local orchestra, somewhat curtailed. So, altogether, it looks as if the season would be a prosperous one at least up to next spring.

From the standpoint of artist managerial matters the range of vision in Los Angeles narrows down until it includes the activities of little more than one man. And all the musical world, when it thinks of two things, "California" and "music," by the laws of association, thinks of one other, and that is "Behymer."

Behymer's Artist Concerts

How much the musicians and music-loving people of southern California owe to L. E. Behymer could not be totaled. For nearly all the great artists, orchestras and opera companies that have come to this section in the past twenty years have come under his banner. Last season there were good profits in this business of providing music to the public of the Southwest; at other times there have been large losses. But whatever

Los Angeles Music Claims Epitomized

Symphony Orchestra
Brahms Quintet
Timner Ensemble
Saint-Saëns Quintet
Symphony Quartet
Lindberg Trio
Plove Wind Instrument Club
Women's Orchestra
Ellis Club, 100 Men
Lyric Club, 100 Women
Orpheus Club, 75 Men
L. A. Oratorio Society
Germania Singers
Gamut Club
Dominant Club
Composers' Club
Musicians' Club
Five Philharmonic Artists' Courses
Community Music Association
115 School Orchestras

the result, "B" has bemoaned the lot of the poor manager—and gone to work on his next season's program.

In spite of the condition of affairs just now, Mr. Behymer has planned a series of musical events for the season which is in no way less attractive than in former years.

Mr. Behymer shoots some of his big guns first. The first artist was to have been Paderewski, Oct. 3. But he has canceled his Western dates to respond to the President's demand for his time on the Polish relief. Then comes Melba to introduce a favorite pupil, Peggie Center, whom Mme. Melba seems to think will be her successor in public favor.

By the time this is in print this re-



VITAL FACTORS IN MAINTAINING LOS ANGELES' HIGH POSITION AS A MUSICAL CENTER

No. 1—Orchestra of the Polytechnic High School, Los Angeles; under the direction of Gertrude B. Parsons, in center. One of the 115 orchestras in the Los Angeles schools, half a dozen of them being in the high schools; No. 2—Officers of the Dominant Club: Left to right, Kate Ebbert, Jennie Yinston, Recording Secretary; Carlotta C. Wagner, Treasurer; Catherine E. Shank, Program Committee; Mrs. W. H. Goodwin, President; Grace M. Stivers, Past President; Minne Hance Jackins, Social Committee; No. 3—Manager L. E. Behymer and his successor, grandson, Roy Linden Malcom. (Photo by Hemenway Studio); No. 4—G. Allan Hancock, President Los Angeles Symphony Association; No. 5—The Symphony Quartet: Left to right, Arthur M. Perry, W. M. Bower, Earl M. Bright, Josef Rosenfeld; No. 6—An International Group in Los Angeles: Tsianina, Indian soprano; Maggie Teyte, guest artist with the Behymer La Scala Opera Company; Charles Wakefield Cadman, composer

cital will be past, as also that of Margaret Matzenauer, who open the Behymer Philharmonic courses. The others on this First Series are Eugene Ysaye, Emilio de Gogorza, Leopold Godowsky, Frieda Hempel and Theo Karle, and the Minneapolis Symphony Orchestra.

The Behymer second Philharmonic series opens Nov. 15 with a recital by Alma Gluck. The following artists are Harold Bauer, Schumann-Heink, Reinhold Werrenrath, Zimbalist, Cecil Fanning and Mischa Elman.

Then there is a matinee series, given Saturday afternoons, which is started with a recital of Jeanne Jomelli, Nov. 3, the other artists of the series being Leo Ornstein, Maud Powell, de Gogorza, Ysaye, Theo Karle and Julia Culp.

Besides these, Mr. Behymer has selected from the above and other artists two groups that he calls his Student Series, the first, of vocalists, including Matzenauer, Gogorza, Jomelli, Werrenrath, Hempel, Karle and Fanning; the second, of instrumentalists, includes Ornstein, Bauer, Ysaye, Godowsky, Powell, Zimbalist and Elman.

The rate to students for these series is from \$5 to \$8, so that if one is satisfied with a gallery seat he can hear the greatest artists for less than seventy-five cents for each recital. The concerts will all be given at Trinity auditorium, which has housed the Behymer attractions for the past five years. Added to the above remarkable list will be the Cherniavsky

Trio, Yvette Guilbert, Galli-Curci, the soprano; Isadora Duncan and possibly the Zoellner Quartet.

More Behymer Opera

Since the death of Mario Lambardi, Manager Behymer has been the only one in the West to attempt to provide the Pacific Coast with opera. The annual visit of the Boston Opera Company is the leading opportunity for hearing grand opera on the coast in recent seasons and it is more than welcome. It will be brought to California again this season by Behymer.

But there is an especial interest in the La Scala Opera Company, as Mr. Behymer organized it for the almost exclusive use of the Western coast, although it may try its luck as far East as Denver and New Orleans.

At this writing the company is in rehearsal in San Francisco under the baton of Fulgenzio Guerrieri, who is very popular as a conductor out here. The company will open in San Francisco about the time this number of MUSICAL AMERICA is issued and open here about Nov. 12.

The repertoire deals in the standard operas, including possibly one novelty by a Western composer. The operas announced are "Bohème," "Tosca," "Butterfly," "Thais," "Lucia," "Rigoletto," "Trovatore," "Faust," "Carmen," "Cavalleria Rusticana" and "Pagliacci." Maggie Teyte heads the list of stars, coming

as guest artist from her engagement in the City of Mexico. The tenors include P. Gaudenzi and P. Sinagra and the baritones list Valle and Carl Formes.

A good chorus and orchestra is promised and, as there is much experienced opera chorus material in San Francisco, there doubtless will be no lack in those lines.

Instrumental Organizations

Of prime importance to the musical atmosphere and reputation of Los Angeles is the Symphony Orchestra, directed by Adolph Tandler. This organization last May completed its first twenty years of activity, the first sixteen of it having been under the baton of Harley Hamilton.

Recently the directors of the Symphony Association elected G. Allan Hancock to the presidency, filling the vacancy caused by the resignation of Dr. Norman Bridge. The vice-president is Clifford Lott; Mrs. Dean Mason is secretary and Godfrey Holterhoff treasurer. Fred W. Blanchard continues as manager and he is at present doing his best to raise the necessary guarantee fund for next season's concerts. Owing to the disturbed condition of general finances, it may be necessary to reduce the number of concerts to six and present each program once instead of twice, as was the order last season.

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LOS ANGELES' MUSIC WITHSTANDS WAR'S SHOCK

[Continued from page 149]

It all will depend on the attitude of the wealthy people of Los Angeles who, it must be admitted, are not prone to let go easily of their dear dollars for art purposes. It certainly is to be hoped that Messrs. Hancock and Blanchard may succeed in jarring loose a guarantee of \$20,000 or \$25,000 that Los Angeles may not have the shame of cutting down the symphony season in the face of what other cities are doing.

Julius Bierlich will succeed Sigmund Beel as concertmaster, it is stated. Mr. Bierlich has had about fifteen years' experience in this orchestra, partly as second concertmaster. The program will be given in Temple auditorium instead of at Trinity, Friday afternoons. Adolf Tandler will continue in the direction of the orchestra. He has held this post for four years and has given his best efforts to its artistic development, being tireless in rehearsals and in urging the musical needs of the city and of his orchestra.

Women in Orchestra

After some experience with evening concerts the Woman's Symphony Orchestra adopted the plan, two seasons ago, of giving morning concerts in Blanchard Hall and they have been surprisingly successful in the size of the audiences.

Henry Schoenefeld has been the conductor of this band of nearly fifty young women for the past five years, following Harley Hamilton, who organized and conducted it for about seventeen years. It carries nearly a full instrumentation and its programs are second in interest only to those of the Symphony Orchestra. The officers of the Woman's Symphony Orchestra are:

Daisy Walters, President; Cora Foy, Honorary President; Grace Dering, Vice-President; Sadie Stanton, Secretary; Alberta Zens, Treasurer.

The Woman's Symphony Orchestra will give three morning concerts in Blanchard Hall this season and several other engagements are booked, *e. g.*, at the Santa Monica Polytechnic High School and with the Saxonia Society of Los Angeles.

Henry Schoenefeld also conducts the Männerchor of the Turnverein Germania, which has a commodious club house on Figueroa Street. It has announced two concerts, for which it is studying "Sonnenaufgang," by Hermes, and "Columbus' Letzte Nacht," by Sturm. Both will be given with orchestral accompaniment.

New Schoenefeld Opera

Mr. Schoenefeld has just completed a three-act Indian opera. He has been requested by O. G. Sonneck, chief of the musical division of the Library of Congress, to donate to the library the original manuscripts of several of his larger compositions, such as the violin sonata, which took the Marteau prize. This is recognition of the high place he occupies among American composers.

The leading chamber music organization in Los Angeles for seven years has been the Brahms Quintet, composed last season of Oscar Seiling, first violin; Emil Seidel, second violin; Rudolph Kopp, viola; Axel Simonsen, violoncello, and Homer Grunn, pianist. This organization has been giving about fifteen concerts a year, but for the coming season its work seems rather problematical at this writing. Mr. Kopp is uncertain as to his stay in Los Angeles; should he withdraw from the quintet and it be decided to continue the concerts of the organization, his logical successor would be Richard Schliwen, whose ensemble experience is second to none in this section.

The Brahms Quintet was the pet organization of F. W. Blanchard, in whose building it held its practices and concerts. He has managed the group from the first and insisted that at least sixty

rehearsals be held before its first public appearance. Just now his main musical interest is with the Symphony Orchestra and the details of management of the quintet have been in the hands of his assistant, Martha Shanklin.

New Chamber Music Concerts

The Symphony String Quartet, organized last season by A. M. Perry, is at work on a series of programs for this season, the early numbers of which will be Haydn and Beethoven quartets, the César Franck Piano Quintet in B Flat, the quartet by M. F. Mason, organist of the Pasadena Presbyterian Church, which work took the Matinée Musicale prize last spring and which had its first

presentation by these players, and a work for quartet by Charles E. Pemberton, secretary of the Gamut Club, which will be given its first performance.

The personnel of the quartet is: Arthur M. Perry, first violin; W. M. Bower, second violin; Josef Rosenfeld, viola, and Earl M. Bright, violoncello.

The Sgambati Quintet in B Flat will be the first work the Saint-Saëns Quintet will offer this fall for its opening concert. This ensemble is composed of Edwin H. Clark, first violin; William A. Clark, Jr., second violin; Carl Angeloty, viola; Michael Eisoff, violoncello, and Will Garroway, piano. They will give

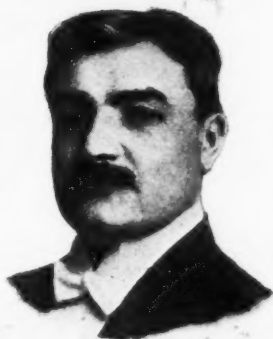
[Continued on page 151]

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LOS ANGELES' MUSIC WITHSTANDS WAR'S SHOCK

[Continued from page 150]

four concerts at the Ebell Club building, all financed by the second violinist, a son of former Senator W. A. Clark of Montana. Both the Clarks are in Montana at present at Salmon Lake, where "W. A." has fitted out a music studio for "E. H." in the former's elaborate hunting lodge.

The head of the Plowe Wood Wind group is at this writing on an automobile hunting trip at Elizabeth Lake, but I understand that this society will maintain its organization for the coming season, the principal members being Jay Plowe, flute; Emmanuel Mancusi, oboe; Antonio Raimondi, clarinet; F. B. Bennett, horn, and Max Blaes, bassoon. To these will be added others as the works of the repertoire demand, flute, oboe, horn or bassoon players. The rarity of the combination makes their performances unusually enjoyable.

New Ensemble Club

A recently organized chamber music club is the Lindberg Trio, consisting of Theodore Lindberg, violin; Earl Bright, violoncello, and May McDonald Hope, pianist. Mr. Lindberg formerly conducted the Wichita and the Lindsborg orchestras; Mr. Bright returned from Germany last winter, where he was playing under Nikisch and Mrs. Hope was a Carreno pupil in Berlin.

Last season one of the musical treats was the series of chamber music concerts given by the Timmner organization, in which Mr. and Mrs. Christiaan Timmner were assisted by a half-dozen other leading orchestral instrumentalists. A number of rarely given sextets, septets and octets were heard from these performers. This season the Timmner String Quartet will consist of Mr. Timmner, first violin and director; George Benkert, second violin; Julius Bierlich, viola, and Mrs. Timmner, 'cello.

Choruses Plan Work

For over twenty years the Ellis Club has been one of the leading vocal organizations in the West. For the last fifteen years or more its musical director has been Jean B. Poulin. The club gives four subscription concerts each year, at which Trinity Auditorium is filled for each one. It is expected that the programs of the coming season will be up to the high standard of former years.

The Los Angeles Oratorio Society, under the direction of Edward Lebegott, is rehearsing the conductor's new oratorio, "The Revelation." The singers find it full of interest and it certainly is a rare event that a society can bring out a new oratorio. The president of the society is John A. Wilfurth, an energetic and cultured manufacturer; the treasurer is William H. Crofts and the accompanist is Lorna Gregg.

The directors hope to present a good part, if not all, of the following works this season: "The Revelation," "The Messiah," "Samson and Delilah," "The Creation," "Athalie," with various smaller works. In the face of public apathy as to choral work, this society is showing laudable perseverance.

Robert Grau, in his *Amusement World*, says that the Lyric Club of Los Angeles is "one of the best in California." I do not think that Mr. Grau ever heard this club or he would have revised his verdict into "one of the three or four best woman's singing societies in the whole country."

This society was an offshoot from the Treble Clef Club, which was formed by Mrs. Jirah D. Cole and which flourished for a decade or so, but which has now died. The Lyric Club has continuously been under the musical direction of Jean B. Poulin, whose reputation has been made by his work with this club and the Ellis Club. It numbers about a hundred women and within the limitations of the field it occupies hardly can be excelled. When orchestra or organ is used in its programs, giving the substratum of bass solidity necessary for a completely satisfying ensemble, the results are especially delightful.

At a recent election of officers the following were chosen for the current year:

President, Mrs. Robert Granger; Vice-President, Frieda Peycke; Secretary, Mrs. W. R. Tanner; Financial Secretary, Mrs. Clyde Shoemaker; treasurer, Mrs. Oscar A. Trippett; Librarians, Mrs. A. R. Jaques and Mrs. Russell Hyatt; Directors, Kie Julie Christin, Helen Tappe and Mrs. Fred Beagles; chairman of music committee, Helen Tappe and chairman of voice committee, Mrs. W. V. Goodfellow.

The lamentable and accidental death of Willy Smyser, who originally was

elected secretary, caused the rearrangement as above.

Call for Young Singers

In spite of the fact that a number of the young men of the Orpheus Club have been called to military service, about fifty of them being of conscription age, the club will recruit its numbers and will give its programs as usual during the coming season at Trinity Auditorium. This club, which is composed of about seventy-five men, is conducted by its founder, J. P. Dupuy. Its officers are:

President, J. G. Warren; Vice-President, C. C. Putnam; Corresponding Secretary, J. R. Rutherford; Recording Secretary, Ray Charlton; Treasurer, C. P. Longwell; Librarian, Ivan Zuber. Directors, J. H. Jaffeay, W. E. White, Frederick Miller, Frederick Herrman. Accompanist, Will Garroway.

The club has begun its rehearsals and for its early concerts will work on such numbers as Grieg's "Landsighting," Saint-Saens's "Winter Song," Arthur Sullivan's "The Beleaguered," Attenuhofer's "Defiance" and Edwin Schultz's "Morning Prayer in the Forest." The club also will use this season Mrs. Abbie Norton Jamison's "Persian Serenade." Mrs. Jamison is a local composer and is vice-president of the National Federation of Music Clubs.

One of Mr. Dupuy's activities is his male choir at Immanuel Presbyterian Church. It includes thirty-six voices and eight paid soloists, which enables him to produce a musical program of unusual interest and it draws many auditors Sunday nights.

Social Musical Club

The Gamut Club has had an unusually interesting year. The program committee, headed by Charles Draa, has provided two enjoyable events each month, one being the monthly dinner, where many artists, literary men and travelers passing through Los Angeles, have been heard, and the other the monthly "smoker," which is less formal but fully as entertaining.

This club numbers five hundred men who enjoy the best things in life and who delight to greet prominent artists at their table. On the roster of honorary membership in the club are the leading names in the musical world. The club under the presidency of F. W. Blanchard, anticipates an interesting series of meetings this season.

Spurred on by the success of the Gamut Club, a number of the male music teachers of the city organized the Musicians' Club, taking the name originally proposed for the Gamut Club, but voted down in favor of the latter. Their meetings are held in hotel dining rooms and a membership of about fifty music teachers is said to have enjoyable meetings and occasionally entertains visiting musicians. The officers are as follows: President, Thomas T. Drill; vice-president, Roland Paul; secretary, Julius V. Seyler; treasurer, G. A. Mortimer.

Women Teachers Organized

Including about sixty women teachers of music, the Dominant Club is the shrinking violet of musical clubs in Los Angeles. It has its own function of sociability and musical interest for the musical ladies and occasionally entertains some noted guest who happens to be in the city on the days of the Dominant teas. But its meetings are for members only, and the rest of the world can only guess what good times its members have.

The officers for the coming (its eleventh) season are:

President, Mrs. Wm. N. Goodwin; Vice-President, Verna C. Blythe; Secretary, Jennie Winston; Financial Secretary, Mrs. Edwin G. Voigt; Treasurer, Carlotta Comer Wagner; Chairman program committee, Catherine Shank, and of membership committee, Ada Marsh Chick.

Aiding Native Composers

The American Composers' Club, James W. Pierce, president, is compiling a list of composers in this country which it proposes to issue in a bulletin form. This club was formed to further the interest of the native composer, especially the one without much experience. The club plans to hold meetings of its members, at which new works are to be performed and criticized, and to offer prizes for various classes of composition.

While the Friday Morning Club is not exclusively a musical organization, the musical director presents a number of programs each year, given by artists of high standing. What will be given the coming season under the direction of Mrs. L. J. Selby may be judged by

the attractive events of last season, given under the direction of Mrs. James G. Ogilvie.

Spurred on by the hope of securing the next convention of the Music Teachers' Association of California, the Los Angeles branch began its meetings in September. The president is William H. Lott and the other officers are Beresford Joy, vice-president; Elsa Cross, secretary; Jessie L. Edwards, corresponding secretary, and N. L. Ridderhof, treasurer.

The heads of the committees are Beulah C. Gordon, Vernon Spencer, S. C. Engel, Mrs. W. E. Mabey and Charles E. Pemberton. The meetings are held in Symphony Hall in the Blanchard Building.

All of the musical clubs are anticipating an active season, among them the Matinee Musical and the Schubert clubs. Of the former Mrs. M. A. Anderson is president and Mrs. King is secretary.

The Schubert Club has been quite active and has a number of departments, headed by well educated and enthusiastic officers. The general officers of the club are as follows: Mrs. J. T. Anderson, president; Mrs. William Duffield, vice-president; Bessie Fuhrer, second vice-president; Roselyn Sargent, recording secretary; Belle N. Hall, financial and corresponding secretary; Beatrice de Troost, treasurer. The club has issued a booklet detailing the activities of its various sections.

School Work Inspiring

One thing that is going to give Los Angeles an unusually appreciative public in the future, especially for orchestral concerts, is the work that is being done in the public schools in orchestra. There are a half dozen or more orchestras in the high schools and about 110 of the lower grade schools have orchestras. Of course in the lower grades that word is used as a matter of courtesy.

The directors having charge of the high school orchestras are Gertrude B. Parsons in the Polytechnic, Verna Blythe in L. A. High, Olive Wilson in Manual Arts, Louis Curtis in the Lincoln, Hugo Kirchhofer in the Hollywood and Evelyn Stone in the Jefferson High School.

The Community music idea has not taken a strong hold on Los Angeles, doubtless because the combination of climate, automobile and cheap transpor-

tation is too strong—strong enough to prove the death of a fine Chautauqua series of programs last summer. There was an association formed, of which Seward Simons, a broad-spirited attorney, is president and two or three sings were held at Exposition Park, where many people gather on Sundays. These sings were in the afternoon, as no one has had the temerity to announce such a meeting for evening. Music, moving picture theaters and trips to the adjacent beaches and mountains are so plentiful and cheap in Los Angeles that it is hard to get people together for any purpose. This was shown in the three years of attempts to conduct a series of popular orchestral concerts Sunday afternoons. Our people will sing when they come together for other purposes—like the 6,000 at Exposition Park on Conscript Day—but they don't flock together simply to sing.

Nationally Known Composers

Our various composers have been busy of late, Charles Wakefield Cadman, Henry Schoenefeld, Gertrude Ross, Frank H. Colby, Oscar Felden, Hayne Kinsey, Morton F. Mason, Roland Diggle, Harold Webster and a number of others.

Mr. Cadman, at this writing is at his mountain lodge in Colorado, taking a real vacation, as the work and social affairs, at which he is a favorite here, do not leave him much time for recreation. He has just finished, in conjunction with Nelle Richmond Eberhart, his librettist, a one-act American opera, which judging from what he has let slip concerning it is a kind of a "La Bohème" second act, Americanized and set to Cadmanesque music.

But he is saying little about it until the managers have passed verdict. I am inclined to think one of the prominent opera companies will present it next season, perhaps twinned with "The Secret of Suzanne" or "I Pagliacci." The Ruth St. Denis Company has in rehearsal the "Wolf Dance" from the Cadman "Thunderbird Suite" for next season's tour.

Carl Joseph Breil has a one-act opera ready for presentation. He has written a good deal of music for the movies, notably the "Intolerance" music. Vern Elliott is another young composer who has done a good deal in arranging good music for the screen plays.

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New York Herald.

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ANN ARBOR, MICH., Oct. 13.—What promises to be Ann Arbor's wealthiest musical season is about to begin.

Plans of an exceedingly elaborate nature have been undertaken by the University School of Music. During the summer months its main building has undergone extensive alterations and with the return of the students will appear like a new institution. Since the outbreak of the war Ann Arbor has become a gathering place for advanced students and each season finds many musicians, who have done considerable professional work, enrolled for additional study. Its strong faculty, headed by such musicians as Dr. Albert A. Stanley, director; Albert Lockwood, head of the piano department; Theodore Harrison, head of the vocal department; Samuel P. Lockwood, head of the violin department; Earl V. Moore, head of the organ and theory departments; and Florence B. Potter, head of the public school music department; has been a contributing factor in bringing these people to this university city.

Provision has been made for more extensive work in theory, and hereafter it will be possible for students to earn a diploma. Likewise, in the public school music department an additional year's work has been arranged for.

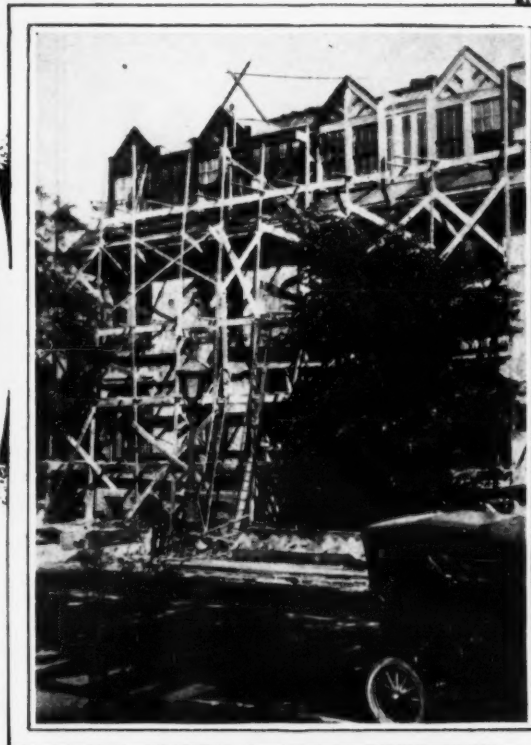
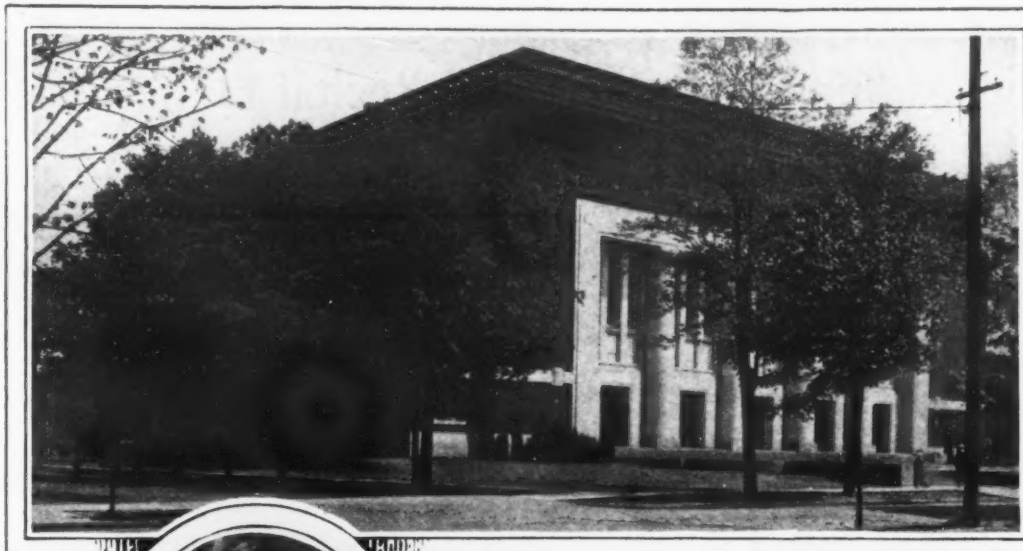
While the work in the School of Music has thus been planned on a larger scale, both from the point of view of more comprehensive courses and better physical equipment, the concert activities have been provided for similarly.

On the Pre-Festival Concert Series five of the leading musical attractions have been scheduled: Early in October, Amelita Galli-Curci; in November, Eugen Ysaye; in December, Ethel Leginska; in January, Walter Damrosch will bring the New York Symphony Orchestra, while in February, Julia Culp, the Dutch singer, will give the last number of the Pre-Festival Series.

Preparing for the Festival

The Twenty-fifth Annual May Festival will as usual take place about the middle of May. This event consists of six concerts given during four days. Two programs will be provided by the University Choral Union, of over 300 voices, under the direction of Dr. Stanley, while the third program will be given by a large chorus of school children, also under Dr. Stanley. The Chicago Symphony Orchestra, under Frederick Stock, with a list of the world's leading soloists, will take part in all of the numbers. At this time Dr. Stanley has not decided upon the choral works to be given, nor for the soloists, with the exception of Rudolph Ganz, the pianist, who will appear at one of the matinees.

These concerts are held in Hill Auditorium, Michigan's magnificent musical hall, erected a few years ago at a cost of more than \$300,000, the major portion of which was bequeathed to the University by one of her loyal alumni, the late Arthur Hill. It has a seating capacity of 5000, with commodious and adequate accessories, such as lobbies, corridors, offices, rooms for the artists, choruses, orchestra, and houses two interesting exhibits—the well-known Frieze Memorial Organ, which was on exhibition at the World's Fair in Chicago in 1893, and which at that time represented the acme of organ construction, and which when installed in Hill Auditorium was rebuilt



THE CENTER OF MUSICAL CULTURE IN ANN ARBOR, MICH.

Above: Hill Auditorium—where the concerts are held—Cost \$300,000, capacity 5000. On left: A. A. Stanley, Director, and Mrs. George B. Rhead, of the Piano Department. On right: New University School of Music Building in process of construction. (Louis Holmes Boynton, Architect.)

at a cost of nearly \$25,000, and the famous collection of musical instruments which was collected by the late Frederick Stearns of Detroit, who spent nearly a lifetime and vast sums in gathering these thousand of instruments from all over the world, both civilized and uncivilized. The collection, which has been completely catalogued by Dr. Stanley, is now available, not only for study and research by students, but is open to the general public.

Since the concert room is practically the music student's laboratory, the University School of Music has provided, in addition to the Choral Union and May Festival concerts described above, several other series in which a vast amount of the best music literature is performed.

Faculty Concerts Open to All

The Faculty Concert Series is given by members of the School of Music Faculty with the occasional assistance of out of town artists. When it is remembered that the members of the School Faculty are made up of musicians of wide recognition, who have appeared before the most critical audiences of this country and abroad, the importance of these concerts which are given bi-weekly, free of charge not only to students but to the public in general, can be appreciated. Audiences from Ann Arbor and from cities and towns miles away are always in attendance, numbering several thousand. Programs of every form are heard and the University Symphony Orchestra, consisting of fifty players, under the direction of Samuel P. Lockwood, plays at a number of the concerts.

Another series known as Twilight Recitals is to be given as usual. This series is given largely by advanced professional students who have won special distinction and are rewarded by opportunity to appear in this magnificent auditorium.

In addition to these series of concerts, many other student musical organizations exist, notably, the University Band, the University Glee and Mandolin Clubs,

activities are exercised in a similar manner, while the Glee Club of the School of Music, which is directed by Mrs. Byrl Fox Bacher, also takes part in numerous public functions.

Union Presents Operas

For a score of years the Michigan Union has presented each spring an opera employing from seventy-five to a hundred students. The opera is composed and written by students and is selected on a competitive basis. In the past the performances have been most creditable and after being repeated several times in Ann Arbor during the spring vacation days is performed in Detroit, Toledo, Chicago, Grand Rapids and other cities within striking distance.

With this wealth of music in the university city, it is but natural that the churches offer splendid musical services, the choirs in most cases being under the direction of some member of the faculty or advanced student of the School of Music. The Methodist Church, which maintains a mixed chorus and quartet, is under the direction of Ada Grace Johnson, of the Vocal Faculty; the Congregational Church, which maintains a boys' choir and soloists is directed by Earl V. Moore, head of the Organ and Theory Departments; the Church of Christ, which contains a chorus choir, is in charge of Mrs. Byrl Fox Bacher, with Otto Stahl, organist, both of the school faculty; St. Thomas Catholic Church, whose music is always of a high order, is in charge of Miss Frances Casnari, a graduate of the school; while the Presbyterian Church maintains a quartet directed by Nora Crane Hunt, with Nell B. Stockwell at the organ, both of the School of Music Faculty. Many of the solo positions and a large number of the chorus positions are held by School of Music students. CHARLES A. SINK.

NOTED ARTISTS FOR HOLYOKE

New York Philharmonic Orchestra to Open Concert Course

HOLYOKE, MASS., Oct. 13.—An unusually active musical season is expected in Holyoke. Prominent soloists have been engaged for the series of six concerts. One change has been made necessary by the enlistment for army service of Albert Spalding, violinist, who was booked for the January concert. His place will be taken by Jacques Thibaud. The opening concert will be given by the New York Philharmonic Orchestra, Josef Stransky, conductor.

Belle Skinner has arranged an interesting concert to be given at her home for the benefit of destitute women and children in Poland. The program, consisting entirely of seventeenth and eighteenth century music, will be presented by Susan Metcalfe-Casals, soprano, and Ruth Deyo and William C. Hammond, who will play harpsichords. W. E. C.

Olive Kline Sings Song Dedicated to Organist Duncklee of New York

At the morning service at the West End Collegiate Church, New York, on Sunday, Oct. 7, Olive Kline, soprano, sang Frederick Stevenson's "The King of Israel" as an offertory. This sacred solo is dedicated by Mr. Stevenson to Henry Hall Duncklee, organist of this church, in honor of his completion of seventeen years of service as its organist.

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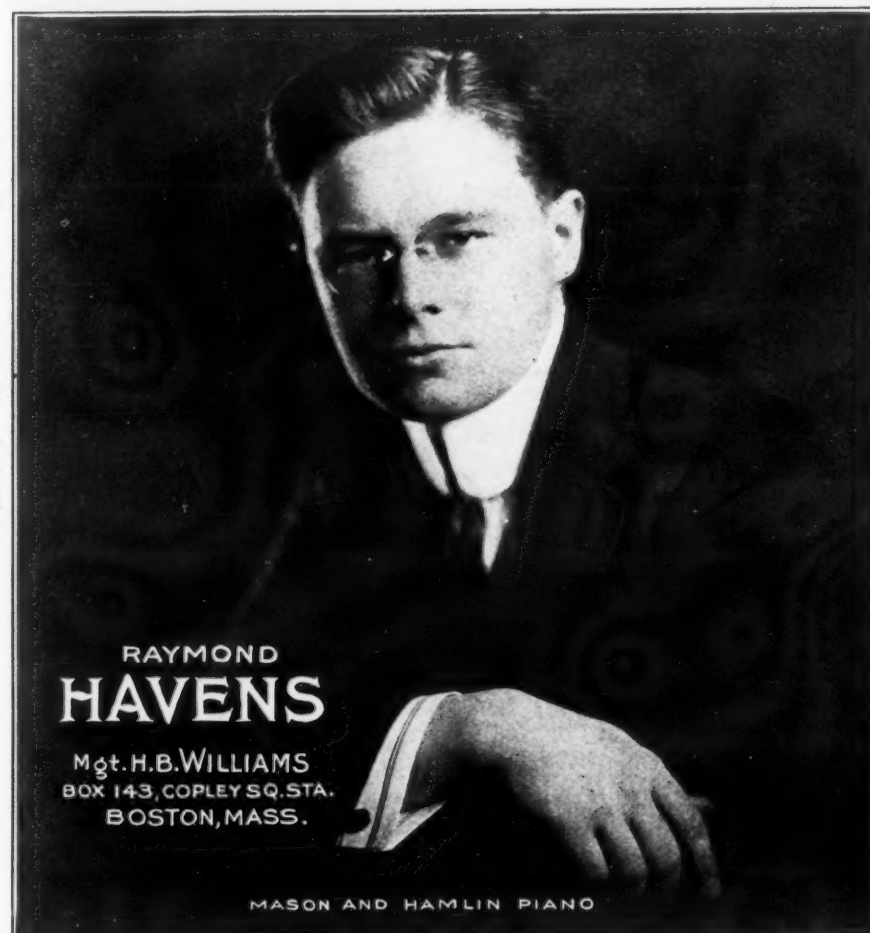
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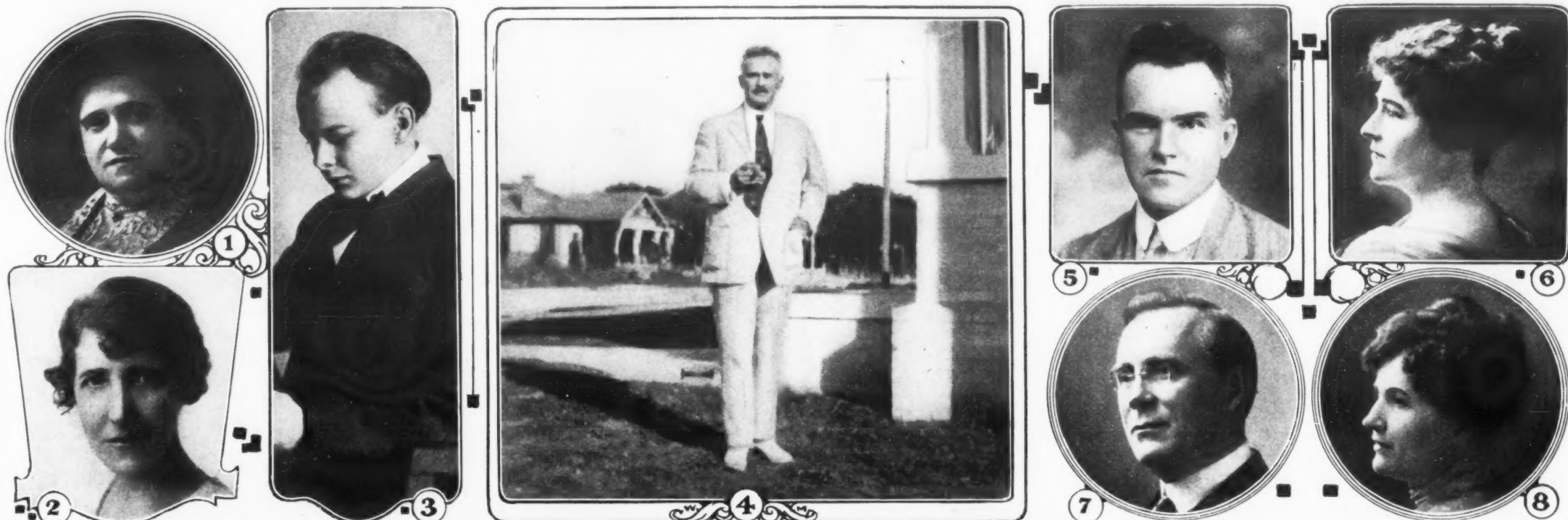
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NO DEARTH OF MUSIC IN SAN ANTONIO THIS YEAR



AMONG THOSE WHO HAVE SAN ANTONIO'S MUSICAL WELFARE AT HEART

No. 1—Mrs. Eli Hertzberg, President of the San Antonio Symphony Orchestra Society. No. 2—Mrs. Lewis Krams Beck, President of the San Antonio Musical Club. No. 3—Julian Paul Blitz, Conductor of the San Antonio Symphony Orchestra and Director of the Tuesday Choral Society. No. 4—Arthur Claassen, Conductor of the Philharmonic Orchestra of San Antonio; Director of the Mozart Society and the Beethoven Männerchor. No. 5—Walter P. Romberg, New President of the San Antonio Music Teachers' Association. No. 6—Louise Bosshardt, President of the Mozart Society. No. 7—H. W. B. Barnes, Conductor of Community Singing in San Antonio. No. 8—Mrs. Lulu McAllister Greisenbeck, Supervisor of Music in San Antonio Public Schools.

SAN ANTONIO, TEX., Oct. 8.—Musical activities in San Antonio for the coming season are keeping pace with the city's growth in other respects. Concerts of two symphony orchestras, programs by musical clubs and local artists, the appearance of the Boston Grand Opera Company and the number and excellence of the artists to be heard makes one look forward to many delightful musical evenings.

Mrs. Lulu McAllister Greisenbeck, supervisor of music in the public schools, is doing a splendid work for the uplift of music in San Antonio. A definite course of study is carried on from the first to the eighth grade, which includes music theory, sight singing, music appreciation, through the use of the Victrola and otherwise, the study of the instruments of the orchestra and an outline of music structure, etc., creating an interest which is shown by an appreciative attendance at the local symphony concerts. Credits in the High School are already being given for chorus work and to pupils in the High School Orchestra.

Mrs. Greisenbeck received her musical education at the Chicago College of Music and continued study with prominent Texas musicians. She has held the position of supervisor of music in the schools of San Antonio for the past ten years. She has also been instructor of the Normal course for teachers at the State University for the past two summers. Mrs. Greisenbeck visits each school once a month, noting that the work outlined is being carried out in the various grades. She also holds monthly meetings of the teachers and special meetings where necessary. Besides this she is director of the High School orchestra and a teachers' chorus, both of which have appeared on many public programs.

Feature American Works

The Tuesday Musical Club has outlined an interesting year's work, featuring American composers, orchestras, artists, operas, writers, festivals and other subjects bearing on American music. The annual public organ recital and benefit concerts is scheduled to be given.

The Tuesday Choral Society, under the direction of Paul Von Blitz, will also be heard in a public recital. Mrs. Ed Sachs is the accompanist.

The Tuesday Musical Club holds monthly meetings at the home of its president, Mrs. Eli Hertzberg, where delightful programs are given and a social half hour enjoyed. It has brought many young musicians to public attention and recognition and presented a long list of artists during its seventeen years of activity. The same president and the same accompanist, Mrs. Ed Sachs, have served during this time.

Federation Progressive

The Federation of Musical Organizations was organized in March, 1917. It includes the Tuesday Musical Club, the

Tuesday Choral Society, the Musical Department of the Nautilus Club, the Musical Department of the Jewish Council and the Musical Department of the Women's Club. The purpose of the organization is to present artists in San Antonio in order to help develop interest in the best music. Schumann-Heink will appear under the auspices of this organization on Feb. 22. The officers of the organization are: President, Mrs. Eli Hertzberg; vice-president, Care Franklin; secretary, Mrs. Stanley Winters; assistant secretary, Flory Tarbuton.

The San Antonio College of Music is a new institution in the musical activities of the city. A well equipped building in the heart of the city has been ob-

San Antonio's Musical Wealth

Tuesday Musical Club
Tuesday Choral Society
Federation of Musical Clubs
Music Department of Women's Clubs
College of Music
Community Chorus
Music Teachers' Association
"Merry Maids" Musical Club
Mozart Society
San Antonio Musical Club
San Antonio Symphony Orchestra
San Antonio Philharmonic Orchestra
Beethoven Männerchor

tained. The faculty is as follows: H. W. B. Barnes, director, organ and voice; Jessie Ayres Wilson, concert organist and teacher of voice; Luis Alfonso, concert pianist and composer and teacher; Mrs. Louise Jacobs, teacher of piano; E. Alice Holman, piano (Dunning System); Mme. Colombati d'Acugna, voice (opera and concert); Mrs. David F. Anderson, voice; Ernest Thomas, violin; Mme. Antonio Della-Fotne-Howe, harp and languages, and Nora Eckels, expression.

H. W. B. Barnes was appointed by the War Department as director for singing in the army camps adjacent to San Antonio. His appointment carries with it a very large field, which includes Camp Travis, Kelly Aviation Field, Camp Funston (Officers' Training Camp) and Fort Sam Houston. Mr. Barnes is also conductor for the community singing for the city of San Antonio in correlation with the work of the War Recreation Board. Mr. Barnes's wide experience as director of large choruses makes him admirably fitted for this work. He is also head of the new College of Music of San Antonio, but during the period of his engagement with the War Department Jessie Ayres Wilson will have charge of his classes.

Music Teachers Active

Walter P. Romberg is new president of the San Antonio Music Teachers' Association. The Music Teachers' Association, in co-operation with Supt. Charles S. Meek, is outlining plans for credits in High School. Short programs at the business meetings will be a feature of the work for this year, consisting of

articles and discussions which are purposed to be helpful in raising the standard of teaching. The adoption of the State standard is also to be used for the examination by the membership committee. Mr. Romberg is taking hold of the work in an enthusiastic way and good results are assured.

A number of smaller music clubs are doing excellent work, among them the Merry Maids' Musical Club, whose active and honorary president is Mrs. J. G. Griner. The club consists of seventy-two members, with an age limit of sixteen to twenty. The purpose of the club is for study of composers and interpretative work. A study and social meeting alternate each week. The club is affiliated with the State Federation of Music Clubs and its members appear in many public and social musicales.

The Junior Musical Club of the Council of Jewish Women, which consists of about twenty members, is also a study club. Madeline Goodman is chairman and Minnie Hirsh is vice-chairman and accompanist. This club meets once a month at the home of Mr. Eli Hertzberg and a program is given at each meeting.

Louise Bosshardt is president of the Mozart Society, which is composed of 150 selected singers, under the direction of Arthur Claassen, has distinguished itself for its artistic concerts, at each of which it presents a well-known artist. This season three public concerts will be given, the first Oct. 17, at which Frieda Hempel was the artist; Jan. 11, Maria Barrientos will be the assisting artist; April 8, Louise Homer will appear as soloist.

Club to Entertain Soldiers

Mrs. Lewis Krams Beck is president of the San Antonio Musical Club. This club is not only attractive for its excellent programs, but its social hour following, at which time out-of-town guests are given an opportunity to enjoy a social chat with the musicians of San Antonio. The programs are given monthly at the St. Anthony Hotel and guests are invited. This season the club will show its hospitality and patriotism by extending every courtesy possible to the army and a series of special programs are being arranged.

A series of programs is to be given by the special entertainment committee of the War Recreation Department, of which Nat M. Washer is president and Mrs. Eli Hertzberg is chairman. The first of these is to be given in October at the Grand Opera House. It will be a high class vaudeville, consisting of local talent, assisted by Emma Bunting, actress.

To Give Six Classic Programs

The San Antonio Symphony Orchestra, under the direction of Julian Paul Blitz, will give six classic programs at Beethoven Hall, Jan. 2 and 15, Feb. 5 and 19, March 5 and 19. Public rehearsals in the afternoon prelude each concert. Mr. Ben Newman is business manager and Mrs. James Hoyt is chairman of the program committee. One

local or one foreign artist will appear at each concert.

Through the efforts of the Ladies' Auxiliary of the Symphony Orchestra Society, of which Mrs. Lafayette Ward is chairman, great interest is being aroused, resulting in a large increase of subscribers. A public meeting is held once a month, at which a short program is given, and talks about the orchestra are made by prominent speakers.

The Young People's Auxiliary of the Symphony Orchestra Society, with Mrs. Atley B. Ayres as general chairman and Miss Russell as special chairman, are arranging several social functions in the interest of the Symphony Orchestra. For those who wish to become more familiar with the music to be played at the various programs, especially the symphonies, lecture-recitals will be given before each concert at the different hotels. Mrs. James Hoyt is chairman of affairs. Mrs. Lulu M. Greisenbeck has been engaged for one lecture and others will be announced later.

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, will appear on Jan. 26, under the local management of Gussie Rowley.

Recitals by Local Artists

Paul M. Blitz, violoncellist, will appear in recital under the auspices of the Tuesday Musical Club. Mr. Blitz received the first prize for cello with greatest distinction at the Conservatory at Ghent, Belgium. He has appeared as soloist with the Chicago Symphony Orchestra, the Kaltenborn Symphony Orchestra. He is one of the few conductors who is also a concert artist. His concert will be one of the special events of the season.

The San Antonio Philharmonic Orchestra, Arthur Claassen, conductor, will give a series of six concerts and six public rehearsals for San Antonio's young people. The dates of the concerts will be Jan. 10 and 24, Feb. 7 and 21, March 7 and 21, each at Beethoven Hall. Rehearsals began in September. The soloists will be Evan Williams, tenor; Harry Evans, basso; Berdice Blye, pianist, and from San Antonio, Flora Briggs, pianist; Mary Aubrey, contralto; Oran Kirkpatrick, tenor; Edna Polhemus, soprano; John Steinfeldt, pianist.

Perhaps the most pretentious and attractive musical event composed of local talent will be Saint-Saëns's opera, "Samson and Delilah," under the direction of Arthur Claassen, to be presented by the Mozart Society, the Beethoven Männerchor and an extra chorus organized especially for this opera.

Arthur Claassen, the director, also presents the soprano, Anna Case, Dec. 5. The Beethoven Männerchor, under the direction of Arthur Claassen, will give two concerts and participate in the opera. The Männerchor is one of the oldest organizations of the city and its work is always greatly appreciated.

CLARA D. MADISON.

SCRANTON, PA.—John Burnett, baritone soloist of the First Presbyterian Church, has left the city to serve his country, going to Camp Meade, Md.



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Mme. Beriza's Manon, Chicago has not had so good a one since Farrar was slim and musical. Mme. Beriza is a lovely picture of the fascinating sybarite, and to her sensitiveness to dramatic effect she adds an intelligent and melodious manipulation of her vocal resources.—Frederick Donaghey, *Chicago Tribune*.

Only Miss Beriza the charming impersonator of the wayward heroine, clung wholly to the original French. * * * Miss Beriza's singing of the "Excusez-moi" was delicious comedy. In the farewell, the "Pardonnez moi" and the "N'est ce pas Manon" Miss Beriza was at her best.—Stanley K. Faye, *Chicago Daily News*.

Beriza Weeps Real Tears in "Manon" Role

Marguerite Beriza's Manon ranks next to her Thais in a combination of qualities which easily make it of metropolitan standard. In the second act scene, "Adieu, notre petite table," Mme. Beriza found a note of exquisite emotional expression. There were genuine tears in her voice and in her eyes. Later, in the St. Sulpice scene, she intensified this impression, singing the seduction music with great warmth and passion. Rarely has this scene been sung and acted as well.—Herman Devries, *Chicago American*.

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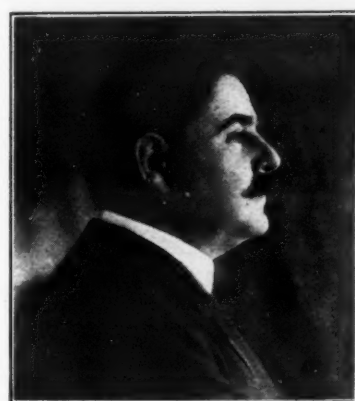
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MUSIC OF HIGH CALIBRE TO REGALE SYRACUSE CONCERT-GOERS

Morning Musicales Will Present Mabel Garrison, Eddy Brown and Guiomar Novaes—Salon Musicale Club Sponsors Margaret Wilson Recital—Community Singing Gets Fine Impetus

SYRACUSE, N. Y., Oct. 8.—While plans for the season's concerts and musicales are not entirely completed, it would seem, nevertheless, that we are to



Mae Hall Sweet, Chairman of the Concert Committee of the Morning Musicales in Syracuse

have an unusually interesting musical season.

The opening concert of the season was one of great interest. The Baptist

Church Society presented Mme. Galli-Curci, who was heard here for the first time. They contemplate a series of concerts. The auditorium is large and has the advantage of one of the finest organs in the country. It has recently been enlarged and was dedicated in July by Charles Courboin.

Margaret Wilson to Sing

Other concerts to be given there this season include that of Margaret Wilson, under the auspices of the Salon Musicale Club, and Mabel Garrison, under the auspices of the Morning Musicales. The Salon Musicale Club will present Margaret Wilson in a song recital, Oct. 30, assisted by Charles Courboin, organist; Melville Clark, harpist, and Mrs. Ross David, pianist.

The first recital of the Salon Musicale Club will be given by Christine Langenhan, Bohemian soprano, on Oct. 26, at the home of Judge and Mrs. Nathan L. Miller. Assisting artists will be Mrs. Dean Dudley, violinist, and Mrs. Leslie Kincaid, pianist.

The first afternoon program consisting of French and Russian compositions will be arranged by Mrs. Franklin Moon. Those taking part will be Laura Van Kuran, soprano; George Washington, baritone, and Bedrich Vaska, cellist. Twelve afternoon programs will be given. Mrs. Charles E. Crouse is president. Laura Van Kuran, Mrs. Franklin Moon, Mrs. Harry L. Vibbard and Mrs. Dean Dudley have charge of the programs.

The San Carlo Opera Company, under the local management of June Burchit, opened its season of four performances here last week. Marta Wittkowska in "Carmen," Marcella Craft in "Faust," "The Jewels of the Madonna" and "Tra-viata," were the operas.

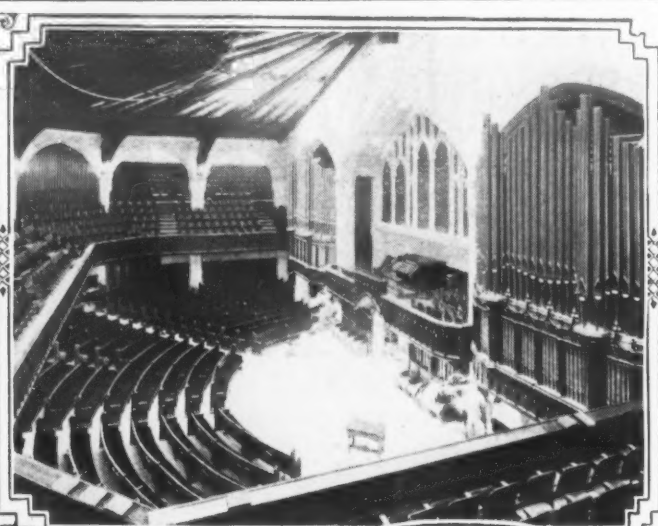
Morning Musicales Notable

The Morning Musicales are to have a very fine series of concerts. Mrs. Richard Grant Calthrop, assisted by Mae Hall Sweet and Clara Drew, form the committee, which with the board of directors announce the following artists: Eddy Brown, violinist, Nov. 16; Mabel Garrison, soprano, Jan. 25; Guiomar Novaes, pianist, March 12.

The morning recitals under the direction of Harriett Fitch will be varied in that other than local talent will appear. At the first morning recital, Oct. 10, Greta Torpadie, Swedish soprano, appeared with active members of the club. The club has given six scholarships this season. Clara Drew, chairman of the committee, announces the awards as follows: Dorothy Russel, piano pupil of Dr. Adolf Frey; George McNabe, piano, pupil of Raymond Wilson; Doris Ondredank, piano, pupil of Dr. Frey; Arthur Smith, violin, pupil of Albert Kuenzlen; Harold Owen, violin, pupil of Ross Spence; Martha Stone, soprano, pupil of Laura Van Kuran.

University Chorus to Give "Creation"

The Syracuse University Chorus has entered upon its sixth season of activity under the conductorship of Howard Lyman, professor of choral music in the



SOME PROMINENT FACTORS IN THE MUSICAL LIFE OF SYRACUSE

Upper Left: June Burchit, Local Manager. Upper Right: Interior of the First Baptist Church, Syracuse, N. Y., Where Galli-Curci, Margaret Wilson and Mabel Garrison Appear. Lower Left: Charles Courboin, Organist of the First Baptist Church. Lower Right: Clara Drew, Chairman Scholarship Committee Morning Musicales

College of Liberal Arts. Members are admitted from all colleges of the University, as well as singers from the city. Plans for this season, while not entirely matured, include the production of Haydn's "Creation."

Recitals by various members of the faculty of the College of Fine Arts, free to the students and public, include the following: Raymond Wilson, pianist, who will also give recitals in Aeolian Hall, New York, and Chickering Hall, Boston, this season. Iliff Garrison, pianist; Laura Van Kuran, soprano; Alfred Goodwin, pianist; Dr. Adolf Frey, pianist, Oct. 15; Clara Drew, contralto, Nov. 12. Harry L. Vibbard, organist, started the faculty recitals Oct. 3, when he gave a recital, assisted by Morton Adkins, baritone, who read a poem by Irene Sargent, with organ accompaniment, music written by Mr. Vibbard.

Morton Adkins, baritone, of the Chicago and Century Opera Companies, has opened a studio here for voice training, repertoire and coaching in operatic rôles. Mr. Adkins will present an operatic program for the Salon Musicale Club some time this winter.

Community Chorus Active

The Community Chorus, through the efforts of Jessie Z. Decker, the organizer, has decided to continue its meetings this season and will appoint a local director, hoping that the inspiration gained through Harry Barnhart's work last year will give an impetus to a successful issue.

Charles Huerter, a young local composer, has had several songs recently accepted by the Boston Music Company.

The Boston Opera Company, under the direction of Max Rabinoff, will appear at the Empire Theater Nov. 15.

LAURA VAN KURAN.

ARTISTS SPEED OFF 'RAINBOWS'

Grace Kerns and William Simmons Give Farewell Concert at Long Island Camp

A farewell concert was given to the "Rainbow Division" at Hempstead, L. I., on Monday evening, Oct. 8, by Grace Kerns, soprano; William Simmons, baritone, accompanied by William Janauscheck, pianist, in one of the big Y. M. C. A. tents, under the auspices of the Minnesota Division.

Miss Kerns received a great ovation for her singing of "My Laddie," by Thayer; "I Love You Truly," by Carrie Jacobs-Bond; "The Last Rose of Summer" and "Life and Death," by Coleridge-Taylor. Mr. Simmons aroused enthusiasm in Oley Speaks's "The Road to Mandalay," "The Ringers," by Lohr; "Time Enough," by Nevin; "In a Garden," by Hawley, and "You'll Get Heaps o' Lickin's." Miss Kerns and Mr. Simmons were also heard in two duets, "Calm Is the Night" and "The Passage Bird's Farewell."

Miss Kerns and Mr. Simmons sang again for our troops, Oct. 17, at the big military camp at Pompton Lakes, N. J.

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ANTICIPATE RECORD SEASON IN WINNIPEG

Music and Arts Company Will Have Own Building—Noted Artists to Be Heard

WINNIPEG, Oct. 8.—The musical outlook in this rapidly growing and prosperous western city was possibly never so bright as it is at the present time and that notwithstanding the conditions created by the war.

There is the evidence on all sides that people who have for some time to a large extent neglected the artistic view of life now reveal unusual interest in the campaign being widely conducted here for the promotion of first class musical events and it is a foregone conclusion that the season now begun will turn out to be one of the most notable ever experienced here.

Music and Arts Co. Formed

As tending to show the increasing interest in the musical welfare of Winnipeg a group of prominent local music-lovers have organized a company known as the Music and Arts Company, Ltd., which has recently taken over the Adanac Club, a building formerly occupied by a political organization, which, owing to the war and other conditions, has ceased to do business. In this finely constructed edifice a large number of local teachers have their studios, while two halls admirably adapted for recital purposes will be used for rehearsals by the Winnipeg Oratorio Society and other local musical bodies. Here also the Men's Musical Club will have its headquarters.

Two prominent churches—namely, Grace Methodist Church and All Saints' Anglican Church—have recently in-

stalled fine organs. St. Boniface Cathedral, it is rumored, will install a \$20,000 instrument in the near future. The majority of the church choirs are planning elaborate musical programs for the coming winter, while the Oratorio Society will bring Arthur Middleton, the American baritone, for its Christmas performance of "The Messiah" and "Judas Macabaeus." The Women's Musical Club and the Men's Musical Club are also planning extensive programs.

The Minneapolis Symphony Orchestra and the New York Symphony Orchestra will visit here and performances will be given by the San Carlo Grand Opera Company and possibly the Boston Grand Opera Company. Prominent artists to be heard here will include Cecil Fanning, Leopold Godowsky, Ethel Leginska, Vera Barstow, Louis Graveure, Isolde Menges, Anna Case, Zoellner String Quartet, Mme. Jeanne Jomelli, Mischa Elman, Edgar Schofield, Jenny Taggart, Morgan Kingston and a host of others whose engagements are still pending.

Female Voices Only

The Elgar Musical Society will make a new departure this season and will confine its membership to ladies' voices on account of the fact that the conductor, Ernest E. Vinen, F.R.C.O., finds it difficult to secure satisfactory male help for his forces. It will be interesting to note the result of this experiment.

The Winnipeg String Quartet, an organization which will devote its attention to the interpretation of chamber music, will also occupy a prominent place in the local musical field. This group consists of Nico Poppeldoff, the gifted Belgian violinist; M. C. Walston, second violin; G. H. Williams, viola; F. Daffman, cello, and Fred M. Gee as accompanist and manager.

R. J.

Joseph Maerz, the Pianist, an Active Musical Factor in the South

Joseph Maerz, the well-known pianist, who during the past three years has been devoting his energies to concert playing

IN PHILADELPHIA STUDIOS

Philadelphia, Oct. 13, 1917.

FREDERICK MAXSON, organist and choirmaster of the First Baptist Church, proposes to introduce many special musical works during the coming season. He will have the able assistance of the Misses Merkle and Reifsnnyder and Messrs. Hipple and Rowe as soloists. Aside from his church activities, Mr. Maxson has added many new pupils to his already large classes at the church and at the Leefson Hill Conservatory and the Ivy Hall, Bridgeton, N. J.

Catherine Sherwood Montani, the well-known soprano, has resumed teaching with many new enrollments of professional pupils. She will also be heard in several recitals during the season.

Horace Hood, baritone, a pupil of

W. Warren Shaw, has been engaged as soloist at the St. James Episcopal Church.

Hubert Synnestvedt, organist and pianist, has transferred his teaching classes from Estey Hall to his studio at Bryn Athyn, Pa., where he will devote his entire time to this work.

W. Palmer Hoxie, one of Philadelphia's prominent vocal teachers, announces several interesting recitals for the coming season. Mr. Hoxie will present a number of talented artist-pupils who are already well known in musical circles of this city.

Gertrude Dohmen, the gifted soprano, plans an active and busy season. She will be heard in many concerts and recitals. Aside from her public appearances, Miss Dohmen has arranged certain days which she has set apart for teaching.

M. B. S.

and educational work in the South, is setting a new standard among the representative schools and colleges of the Southern States. Mr. Maerz is the director of music at Wesleyan College in Macon, Ga., one of the most famous among educational institutions in this country. The Wesleyan, at Macon, has the distinction of being the first college in America to confer a degree upon a woman and its very high standard has been raised still higher by Mr. Maerz and the eminent faculty assisting him. Some idea of the popularity of this artist-teacher may be gained when it is said that students have to engage time for lessons with him more than a year in advance. Although the present college year has just begun, Mr. Maerz's class for next year is largely overbooked and he is unable to do more than add to his waiting list for next year.

All his activities in the teaching field

do not, however, prevent the pianist from appearing on the concert stage, for he manages to play in the larger cities of the South, where his recitals are events of prime musical importance.

Mr. Maerz brings to Wesleyan College every season a number of the best artists for the especial benefit of the music students and during the week of Metropolitan Grand Opera in Atlanta, he charts a special train, engages a whole floor of the largest hotel in Atlanta and takes practically the whole advanced class of Wesleyan to a week of opera. The many musical innovations instituted by Joseph Maerz are doing much to put Macon very actively upon the musical map of the United States.

INDIANAPOLIS, IND.—The People's Chorus of 250 voices has begun rehearsals, under the direction of Edward Bailly Birge.

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Dayton Offers Fine Course at Nominal Prices

DAYTON, OHIO, Oct. 13.—With the first airplane band in the United States organized here, Dayton expects to take a more prominent place than ever in matters musical this season. As usual, Dayton music-lovers will hear most of the leading symphony orchestras and a score or more of the most prominent operatic stars and instrumental virtuosos.

Concerts by world-famous artists at fifty-eight cents a seat will again be a feature this season, the course tickets being bought on the instalment plan. Local musicians will also give numerous recitals and local organizations have been so little affected by the draft that the usual concerts will be given.

Civic Music League Course

The Civic Music League will present a brilliant course of six concerts for \$3.50. This remarkably low price last year caused such a demand that the league added a second series during the season. Hundreds of persons bought their tickets for the coming series last spring, paying for them in monthly instalments until the opening of the season. Thus the best of the world's music has been brought to Dayton at a price which permits the poorest resident to hear it. The Civic League's course this season includes Mabel Garrison, Lambert Murphy, Mme. Melba, Mme. Alda, Frank La Forge, Guiomar Novaes, Louis Graveure and the Philadelphia and Chicago Orchestras.

The Dayton Symphony Association will again present a notable series by leading orchestras. Under the auspices of this organization will be heard the St. Louis, New York, Russian and Cincinnati Orchestras, the latter giving two concerts. Noted soloists will be heard with each orchestra.

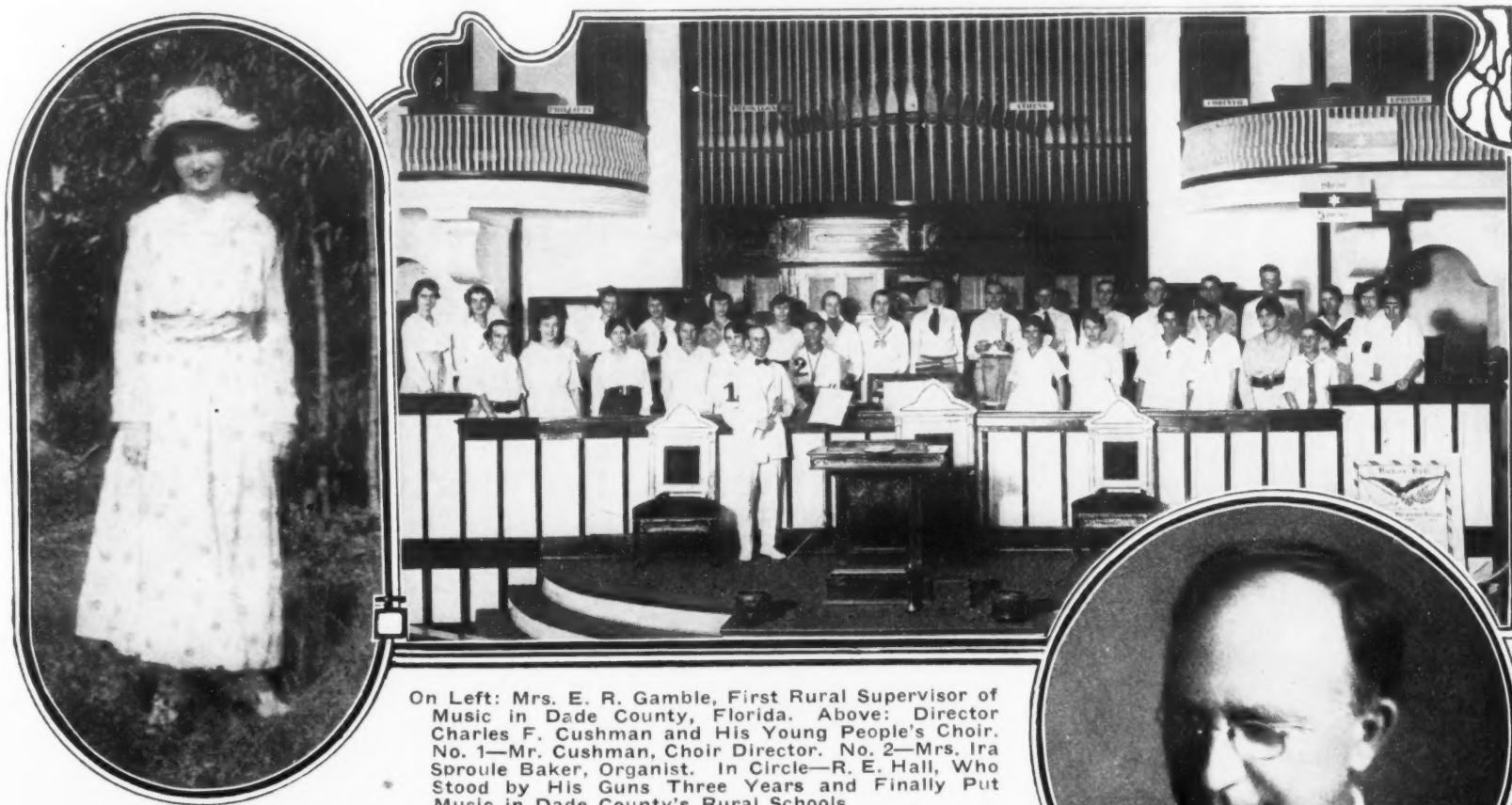
Mr. Thiele's Series

A. F. Thiele, for years the impresario to whom Dayton owed the pleasure of hearing many of the great artists, will present John McCormack, Mme. Galli-Curci and Rudolph Ganz. Other attractions are contemplated, but definite announcements have not been made. Mme. Schumann-Heink is among the probabilities. The Government's big aviation field here will bring many stars as entertainers for the soldiers, and it is likely that many of them will be heard by the general public. Several of the local organizations, notably the Dayton Chorus under J. F. Williamson, will give concerts at the several cantonments located in this State.

A. EARL STUMPF.

The State Music Teachers' Convention in Grand Rapids, Mich., will be held Nov. 1 and 2. Olive Kline, Christine Miller, Clarence Whitehill and Lambert Murphy will be the soloists.

Wins Long Campaign for Music in Rural Schools of Southern Florida



On Left: Mrs. E. R. Gamble, First Rural Supervisor of Music in Dade County, Florida. Above: Director Charles F. Cushman and His Young People's Choir. No. 1—Mr. Cushman, Choir Director. No. 2—Mrs. Ira Sproule Baker, Organist. In Circle—R. E. Hall, Who Stood by His Guns Three Years and Finally Put Music in Dade County's Rural Schools

MIAMI, FLA., Oct. 11.—The Chamber of Commerce has spent its time and money for several seasons convincing people in general that Miami is the coolest city in summer and the ideal city in which to spend the winter. Last year someone suggested the slogan, "Musical Miami," and the Chamber of Commerce interpreted it to mean a band. After much discussion and effort the Kilties came for nine weeks. This year it is not a question of "What band can we get?" but rather, "Which band shall we take?" The preponderance of votes is for Pryor's, whose coming is practically an assured fact.

Mr. Philpotts of the Williams-Philpotts Music Company furthered musical affairs last season with a series of recitals by resident and visiting musicians. This year an artists' series will also be added to the number of monthly recitals. Charles F. Cushman of the White Temple Choir has again employed sound business principles in his management of the choir. After disbanding the regular choir for the summer all young people of the Sunday school who liked to sing and wished to learn more about chorus work were invited to form a summer choir. No special qualifications of

voice were demanded, merely the desire to sing and improve being emphasized. Forty young people responded. During the summer they have progressed by hard work until they are singing such compositions as Gounod's "Send Out Thy Light," Coste's "Spirit Immortal," etc. From these forty summer members the best will be given places in the regular winter chorus choir, which will be re-installed this month. Mrs. Ralph J. Powers, the soprano soloist, has spent the summer studying in Chicago. The other soloists are not as yet engaged. Mrs. Ira Sproule Baker will be organist. Mr. Cushman's choir will again present Dudley Buck's "Coming of the King" at Christmas time. The monthly sacred concerts will also be resumed.

Music in Rural Schools

The most noteworthy step forward musically is Superintendent R. E. Hall's triumph in having music granted for the rural schools of Dade County. For three years Mr. Hall has been pushing and coaxing alternately that the demand of the progressive parents might be satisfied, and finally the result has been accomplished by the consolidation of the smaller schools into five larger ones. Something like a thousand children will be reached by Mrs. E. R. Gamble, the newly appointed supervisor. The route includes Princeton, Perrin, Redland

Farm Life School, Homestead and Florida City.

Homestead boasts the only wideawake music club in Dade County, namely, the Repertoire Club, which is now in its third year and stops neither for the rainy season nor cropping time. Twelve regular monthly meetings and a résumé of the year's work, given publicly, make up the schedule. This year chorus work has been added and a junior department is to be formed.

Going on down the coast we find Mrs. Haydn Illingworth of Key West with her studio open throughout the summer and her theory and history classes as full as if it were not raining daily. The Illingworth studios stand out prominently among the musical institutions of Key West. Mrs. Illingworth's plans for the coming season include a mid-winter recital, a series of musical teas, a Red Cross benefit and a recital for the Woman's Club. Mrs. Illingworth, who, by the way, is a brilliant pianist, is to be one of the soloists at the Federation of Women's Clubs in Tampa next month.

ANNIE MAYHEW FITZPATRICK.

TRI-CITY ORCHESTRA BIG FACTOR IN DAVENPORT'S ARTISTIC LIFE

Organization Which Began as Ensemble Class Not Long Ago,
Has Exceeded All Expectations—Creates Broader General
Interest in Things Musical—To Give Eight Concerts This
Season

DAVENPORT, IOWA, Oct. 12.—The cities of Davenport, Iowa, Rock Island and Moline, Ill., are working together in a way that seemed impossible two or three years ago to furnish the stimulus needed for the development of a real community spirit in things artistic. The two organizations which form the nucleus of musical endeavor, aside from the activities of the various music study clubs and private teachers, are the Tri-City Musical Union (a society

composed of music-lovers, amateurs and professionals, organized primarily for the promotion of concert enterprises which could hardly be undertaken by individuals) and the Tri-City Symphony Orchestra, which in its first season went far beyond the expectations of those responsible for its inception and during the coming series of concerts bids fair to surpass the first season's success in every way.

The orchestra began as little more than an ensemble class, organized and financed by the musicians themselves,

under the direction of Ludwig Becker of Chicago, who was for years concertmaster of the Theodore Thomas Or-

chestra. Toward the end of May, 1916, a concert was given by the organization to test its capabilities. This was such a success in every way that the following fall an association was formed to finance and develop a permanent orchestra. A guarantee fund providing for a period of three years was raised by subscription and the subscribers to this fund, numbering 184, were formed into the Tri-City Symphony Orchestra Association and incorporated under the laws of the State of Iowa. The association elected a board of fifteen directors to conduct the business affairs of the orchestra, and during the season of 1916-1917 eight concerts were given, enlisting the services of many excellent soloists.

Aside from the interest created by the orchestra's work thus far and the appearances of the various soloists, there is a broader general interest in things musical, and a much larger critical capacity manifested by both the musicians and the public, all of which are directly traceable to the efforts of Mr. Becker and his players.

To Give Eight Concerts

A series of eight concerts has been announced for the coming season, the first to be given Oct. 15, with Cornelius Van Vliet, first cellist of the Minneapolis Symphony Orchestra, playing the Saint-Saëns concerto. Soloists for three of the ensuing concerts are announced as follows: Nov. 5, Jean Vincent Cooper, contralto (re-engagement); Dec. 3, Frances Nash, pianist; Jan. 7, Samuel Gardner, violinist.

ROBERT MACDONALD.



Ludwig Becker, Violinist, Conductor of the Tri-City Symphony Orchestra

chestra and who has long been known as a soloist in this country and in Eu-

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CANTON OFFERS FINE ARTIST COURSE AT LOW RATE

People's Musical Course To Have Galli-Curci, Zimbalist, Case, Althouse and Other Celebrities in Concerts That Can Be Heard for Twenty-five Cents—Canton Ladies' Chorus Plans Year of Study.

CANTON, OHIO, Oct. 8.—The musical situation of our city, so far as can be judged at present writing for the coming season, will be about normal. Although prices of all commodities, including music instruction are seemingly going higher, people of our city all appear very prosperous. This is shown by our very favorable bank reports. Canton's per cent of increase ranks among the highest. The greatest apparent obstacle to a favorable musical season will be from the confusion caused by vacancies in the ranks of musical organizations, local and visiting our city. From the writer's point of view, business in the musical field, especially in teaching, will be very good.

Canton's Big Music Course

The chief musical attraction of the coming season will be one of the greatest of its nature ever held anywhere, considering attendance and prices of admission. This course, previously known as the People's Lecture Course, under the auspices of the Y. M. C. A., has evolved into what is now known as the People's Musical Course. The change of name and nature was adopted last season by vote. The result was about twenty-five to 4000 in favor of the latter and this not exactly from a musical audience, as the programs previously consisted mostly of lectures, dramas, etc.

This should be of interest to persons trying to arouse the interest of our nation—the cause of music. The course previously consisted of ten programs of one night each, but because of popular demand last season arrangements for a double program, each of different selections by the same artist were made, to cover ten numbers, or twenty in all. The season of 1916 tickets were all sold within one week and 2000 more could have been sold.

The Auditorium can seat 4200. According to the general secretary, George

Canton's Musical Forces

People's Musical Course
Canton Ladies' Chorus
St. Peter's Choral Society
High School Chorus
High School Orchestra
MacDowell Club
Timken Male Chorus
Masonic Male Chorus
Symphony Orchestra
Arion Society
Opera Club
Community Chorus
Trinity Reformed Choir
Four Military Bands

Lundy, several of the managers of the artists, viz.: F. C. Coppicus of the Metropolitan Musical Bureau, A. F. Adams of the Wolfsohn Musical Bureau, and Charles L. Wagner, manager of John McCormack, proclaimed it the greatest contract of its kind ever made anywhere.

This is the fifty-first annual course of the series. The price of admission for the ten numbers (i. e. one night each) is one dollar and a half, with reserved seats one dollar extra. This allows one the privilege of hearing a high class artist for twenty-five cents.

The list of artists and dates follow:

Artists for the Course

Amelita Galli-Curci, Oct. 4 and 5; Efrem Zimbalist, Oct. 15 and 16; Oratorio artists as follows, Nov. 12 and 13: Myra C. Thornburg, Nevada Van der Veer, Reed Miller, Frederick Wheeler; Joint Recital, Nov. 26 and 27, Rudolph Ganz and Percy Hemus; Elsie Baker, Dec. 10 and 11; Katherine Ridgeway, reader, Jan. 7 and 8; Anna Case, Jan. 24 and 25; Paul Althouse, Feb. 11 and 12; Helen Stanley, Feb. 26 and 27; Cincinnati Symphony Orchestra, March 18 and 19. Leonard T. Cool is the chairman.

The Canton Ladies' Chorus, under the



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directorship of Sarah Lavin, will assume a rather different line of activity than heretofore. The past several seasons they have been instrumental in bringing such artists as May Peterson, Reinald Werrenrath, Paul Reimers, Will Rhodes and Beatrice Harrison. This season they will not endeavor to compete with the low-priced Musical Course of the Y. M. C. A., owing to their inability to meet their low admission rates.

This chorus will have the honor of opening and closing the program to be given at Akron, Oct. 19, during the convention of the Ohio Federation of Women's Clubs in session Oct. 16 to 20.

Ladies' Chorus to Study Song

During the season the chorus will follow the outline suggested by the General Federation of Women's Clubs of the United States, and extending through eight months, as follows:

First month, American Folk and Patriotic Songs; second month, American Art Music; third month, Chorus Music; fourth month, Great Britain, England, Ireland, Scotland and Wales; fifth month, Germany (?) and France; sixth month, Russia and Italy; seventh month, Norway, Sweden, Denmark, Finland and Hungary; eighth month, Holland, Greece, China, Japan, Austria, Serbia, Roumania, Poland and Bohemia.

The chorus will give at least one local concert, possibly following the style of one previously given under the caption of "Ye Old Time Concert" and which won very high approval of the audience. It consisted of old fashioned songs and costumes.

Chorus Has Won Prizes

This chorus has, on two previous contests, given by the International Welsh Eistedfodd, the first at Canton in 1906 and the second at Pittsburgh in 1913, carried off the first prize. The prizes in the order given above were respectively \$250 and \$500 and each concert additional, a gold medal.

The only other contest given since (at San Francisco, Panama Exposition) was won by the Haydn Ladies' Chorus of Chicago.

Owing to the distance to the west coast the local chorus did not enter, although

their chance of winning first place seems probable, as the winning chorus lost against the Canton Chorus in Pittsburgh. The present president is Mrs. G. S. Pike.

Canton to Have Opera

On Oct. 21 the San Carlo Grand Opera Company, with full chorus, orchestra and all artists, will give a concert at St. Peter's Catholic Church under the management of the pastor, Rev. A. B. Stuber. Dr. Edwin Kraft, F. A. G. O., of Cleveland, will preside at the organ and the St. Peter's Choral Society will accompany. The chief number to be given will be Verdi's Requiem. This is to be one of the finest musical events in this part of the State.

On Feb. 10, the Thomas Murray Concert Company of Columbus, Ohio, will give a recital in the same church. Five assisting artists will be on the program. Dr. Edwin Kraft will also assist at the organ.

During Holy Week the St. Peter's Choral Society, under the directorship of Prof. Emil Reinkendorff, former director of the Grand Army Band of this city, will give Dubois's "Seven Last Words" and Gounod's Gallia.

Canton's Notable Organ

The organ used at these concerts was installed last winter and cost \$20,000. Although it is not the largest, it is considered the finest in Ohio and one of the best in the country.

The High School Chorus and Orchestra consists of the musically interested students of those grades. They are both conducted by William E. Strassner, vocal teacher of the city, director of Thayer's Military Band and director of the Trinity Lutheran Choir.

High School Chorus Active

The chorus and orchestra meet three times weekly for rehearsals. Concerts are given occasionally throughout the year. Among the principal numbers on the chorus repertoire are: "Joan of Arc," "Rose Maiden," "Fair Ellen," "Wreck of the Hesperus" and others. The coming season Haydn's "Creation" will be performed.

The rural schools are becoming more

active in recent years and hold a singing contest annually between the townships.

MacDowell Club's Work

The MacDowell Club, consisting of Canton's more talented women, was organized in 1908. There are about twenty-five members, and frequently visiting artists are given a part on the program. Educational tests and papers are read at each recital. Programs are exchanged with Massillon, Ohio, and Mansfield, Ohio. Mrs. Dr. C. A. Crane is the president. The program for the following year will run as follows:

October, Ohio composers; November, Debussy, Ravel and Carpenter; December, Chopin and Hugo Wolf; January, favorite composition of each member; February, Liszt, Schubert and Schumann; March, Brahms; April, Saint-Saens, Charpentier and Gluck; May, Ensemble; June, annual outing.

Male Chorus to Give "Die Lorelei"

The Timken Male Chorus consists of about thirty-five members. Rehearsals are held weekly at the Y. M. C. A. building and directed by Mrs. Margaret Loutzenheiser. Last season was their first organized attempt and this season an attempt will be made to present Mendelssohn's unfinished opera, "Die Lorelei."

The Masonic Male Chorus consists of about forty members and is directed by William E. Strassner.

The Welsh people have a singing society and give a picnic and annual recitals. The next recital is planned for Christmas Eve at the Auditorium.

The Elks Club Minstrels give one concert annually about April or May. It consists of local talent from the club. Two nights are generally given over to the program at the Grand Opera House.

Symphony Orchestra in Debt

The Symphony Orchestra of Canton will not, so far as known, take any active part in the musical affairs the coming season owing to indebtedness and lack of funds. Jean de Backer of Pittsburgh has been the director and Herman Schmidt of Canton the concert master.

(Continued on page 165)

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1917-1918

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Written by the Editor, Douglas Gordon

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Music Plays an Important Role in Moline's Novel Pageant, "Humanity"

City Sponsors Production Given in the Land of Chief Black Hawk's Activities—Tri-City Alliance of Moline, Davenport and Rock Island More Closely Knit Musically

MOLINE, ILL., Oct. 8.—With everyone's attention turned toward war, it is difficult to estimate how far people will respond to the interest of musical activities this season. Moline and Rock Island have done a large share toward war contributions of all kinds, but, judging from plans already made by the local organizations and music centers, there is no likelihood of any cessation in putting music before the public. Rather, if anything, is there a tendency to feel that while the nation is going through this serious period music will be the more sought as a recreation and refreshment. If this should prove to be the case, then there should be one of the most active seasons ahead of us locally.

The Tri-City Alliance

The musical activity of the three cities of Moline, Davenport and Rock Island is so bound up together that it is not possible, except in the matter of the smaller organizations, to separate the general interest for each city. This condition has also been strengthened by last

Moline's Musical Resources

Orchestral Association.
Tri-City Musical Association.
Band Concerts.
Moline Choral Union.
Moline Woman's Club.
Rock Island Musical Club.
Augustana College.

year's activities of the Tri-City Musical Association and the Tri-City Symphony Orchestra, the latter just entering upon its second season of existence.

A course of eight concerts with an interval of three weeks between each has been arranged for by the Orchestral Association, four concerts to be given in Davenport, two in Moline and two in Rock Island.

Besides these it is possible a few Sunday dates may be arranged on a popular basis. Ludwig Becker is the conductor of the orchestra, and for the first four dates Cornelius Van Vliet, cellist; Jean Vincent Cooper, contralto; Francis Nash, pianist, and Samuel Gardner, violinist, have been already engaged. The annotated programs, as during last season, will be supplied by Mary Lindsay-Oliver.



Mary Lindsay-Oliver and a few Picturesque Figures in Moline's Pageant, "Humanity": Above on Left: The Figure on the Right is Mary Lindsay-Oliver Holiday-Making this Summer in the Southern Part of Illinois with Her Sister-in-law, Mrs. James Lindsay-Oliver, Wife of Captain James Lindsay-Oliver of the 4th Illinois Regiment. On Right: Charles P. Skinner, Prominent Moline Citizen, in the Part of Chief Black Hawk as one of the Characters in the Pageant "Humanity." Written and Produced by Mrs. Magill-Wallace of Moline. Mr. Skinner is Now Attending the Second Officers' Camp at Fort Sheridan. Below: A Group of Hawaiian Maiden Minstrels, Who Were Not Only Thoroughly Musical in Their Singing Efforts, but Proved One of the Most Attractive Features of the Pageant "Humanity." They Are All Residents of East Moline and Are as Follows: Bernice Mason, Vera Long, Mildred Cartwright, Alma Adams, Vera Sherman, and Dorothy Arenschild.

The Tri-City Musical Association will plan only for one big event—the Annual May Festival.

During the summer local bands have been engaged in giving music in the parks.

It is worthy of special mention that the Moline City officials sponsored a pageant in July that went far toward fostering both loyalty and music.

This was held in one of the natural parks overlooking Rock River, the land of Chief Black Hawk's historic activities, and with the intrepid old warrior represented as one of its central figures. The scenario by Mrs. Magill Wallace, a Moline playwright, developed the idea of the service of humanity for humanity. Music formed a large part of the production, and much of it was written by Edna Mitchell, a local musician, who

has had some success in such writing. The whole led up to a finale of "Peace," suggested in the verses of a poem written by Mary Lindsay-Oliver called "War and Hereafter?" the music being specially written by her for this occasion for a baritone solo, chorus and orchestra. William Ward was the soloist, and thousands of persons attended the event.

Choral Union Loses Conductor

The Moline Choral Union has been unfortunate in the recent loss of its loyal and faithful conductor, Dr. Charles Allum, for whom a memorial service was held at Wheaton, Ill., his residence town, last Sunday. Dr. Allum was well known both in this country and in Britain as an authority on oratorio and choral work and conducted the Tri-City May festival of this year. As yet the organization

has not chosen a successor, so that its plans are not made.

The Music Department of the Moline Woman's Club, whose new president is Edna Mitchell, sponsored a musicale with which it opened its season at Seven Acres, the beautiful home of G. A. Stephens, president of the Moline Plow Company, on Oct. 9. The music room contains a particularly fine organ, and the program was given by Grace Ames, soprano, of Davenport, Edna Mitchell and Mrs. Evelyn Sargent, organist, of Moline.

Later in the season Mary Lindsay-Oliver will manage an artists' concert for the club. Jane Abercrombie, the soprano, has been engaged for the annual artist recital given on the Moline Woman's Club year program.

The Rock Island Musical Club, of which Joe Tuckis is the new president, is planning to devote its energies mostly to its study department, although an artists' concert is likely to be arranged for later in the year.

The Junior Department of the club is progressing rapidly under the leadership of Mrs. Huesing and will give a cantata shortly, the "Three Wishes," by Jessie Gaynor. The Moline Junior Department, in which there are nearly 100 members, will this year be led by Mrs. C. B. Foster.

Augustana College, which last year ran a successful series of weekly recitals in the college auditorium, will continue the plan, bringing many of the younger artists to fill these dates, which are open entirely free to the public. In this respect the college is conferring a public benefit which must bear good fruit in time.

MARY LINDSAY-OLIVER.

KLIBANSKY PUPILS SCORE

Misses Madden, Hamilton, and Messrs. Berini and Wilson in Recital

Pupils of Sergei Klibansky gave a recital Oct. 10 at the West Side Y. M. C. A., New York. Those taking part were Lotta Madden, soprano; Charlotte Hamilton, contralto; Stassio Berini, tenor, and Gilbert Wilson, bass. Felice de Gregorio was unable to appear on account of a rehearsal of "Chu Chin Chow," in which he is to sing an important rôle.

Miss Hamilton displayed a beautiful voice reminding one of the great English contraltos. She sang two numbers from "The Messiah" in excellent style. Mr. Berini exhibited a robust high tenor voice, smooth in quality if somewhat spasmodic in dynamics. His number was an aria from Gounod's "Roméo et Juliette," and as encore he sang the same composer's "Berceuse-Sérénade." Gilbert Wilson presented an air from Haydn's "Creation" and a group of songs. His voice is a deep bass of long range and he managed it deftly.

The best singing was done by Miss Madden. Her voice is large in volume and beautiful in quality from bottom to top, and she sings with perfect style. Her singing of Rachmaninoff's "Oh, Thou Billowy Harvest Field," and A. Walter Kramer's "The Last Hour" could not have been surpassed by any *lieder* singer now before the public.

J. A. H.

CANTON OFFERS FINE ARTIST COURSE AT LOW RATE

[Continued from page 163]

The Arion Society, composed of German-Americans, meet weekly on Tuesday evenings under the leadership of Carl Schreiwer, who also directs several other societies in other cities.

Opera Club Makes Plans

The Canton Operatic Club, an organization of ten years' activity, is composed of eighty to one hundred members of Canton's best musical and dramatic talent combined. One number each year on a two nights' program, under the stage direction of David M. Yost of Cleveland, Ohio, and musical direction of Martin W. Boyer of Canton, has been performed. "The Mikado," "Chimes of Normandy," "The Viceroy," "Singing Girl," and "Fortune Teller" have been given.

Mrs. Grace Harvey Menger, soprano, and Robert Hurford, basso, have very frequently taken the principal roles. Plans for the coming opera have not yet been made, but the company expects to give one during the early spring of 1918.

Big Community Sing Held

On Oct. 14 Canton will hold a big community sing in the Auditorium. With the largest flag in the world made and owned

by Canton people floating over the entire ceiling of the Auditorium and bands accompanying, the populace will sing folk and patriotic songs of this and other countries. William E. Strasser will direct. Societies of different nationalities will sing in their own language and costumes. Many old-time songs will also be sung. Plans are being made to carry out this event at frequent intervals.

The United Alloy Steel Company Male Chorus, under leadership of Isaac H. Prosser, a local vocal teacher, will give a series of concerts over the country. Some of the principal numbers on their programme will be: "On the Sea," Dudley Buck, "The Sandman," "Protheroe," "Martyrs of the Arena," De Rille.

The Trinity Reformed Choir, also led by Prosser, will give two concerts, one of the numbers being Joseph Barnby's cantata, "Rebecca." During the Easter services "The Crucifix," by Stainer, and "Death and Life," by Horatio Parker, will be given.

McCormack to Sing

On Jan. 11, according to arrangements by George E. Lundy and L. T. Cool of the People's Musical Course, John McCormack will give a recital at our city.

Canton's musical force is also helped

by an Auditorium seating 4200 people and covering one city block. Built in 1904 when the population was about 40,000. Canton now has 75,000 to 80,000 population. This was the second largest building of its kind, when built, in the United States.

A concert pipe organ mentioned elsewhere in this article is another asset.

An auditorium in the Christian Church seats about 2500. It is equipped with a concert grand piano and pipe organ.

The Grand Army Band at one time ranked as the best amateur organization in this country. It has made prolonged tours from coast to coast, although all members, even to the director, were following other occupations as a livelihood. The director of St. Peter's Choral Society, Emil Reinkendorff, was the one director who chiefly presided on these trips.

Canton Has Four Bands

Canton has four bands, the Grand Army, Thayer's Military Band, the Canton Marine Band, composed of very young men, and an Italian band. Many outdoor free concerts are given in seasonable weather.

We have a Catholic Academy which teaches, besides music, many other subjects. A roof garden was just recently

built covering the entire structure of the First Congregational Church. It seats about 2000 people.

Mme. Rachel Frease-Green, soprano, gave a recital at the music room of the Courtland Hotel on Sept. 24. Three groups of songs were given and of these she was at her best in the French. The greatest applause was given to "Bonnie Sweet Bessie" (J. L. Gilbert) of the old English, Scotch and American group.

Emile Ring, formerly oboist with the Boston Symphony Orchestra, accompanied Mme. Frease-Green and gave Seinies's Concerto for oboe. Eleanor Leimdorfer of Cleveland presided very capably at the piano. Mme. Frease-Green closed the concert by carrying an American flag and singing "Star-Spangled Banner." The proceeds from the recital will go toward benefiting the destitute children of the Allies.

On Oct. 3 and 4 three artists, Jules Falk, violinist; Malcolm Gregg Maynier, pianist, and Gertrude Arnold, contralto, appear under the auspices of the William McKinley Corps W. R. C., at the Christian Church auditorium. The same corps held a series of recitals, including three artists, last season. Plans for holding an Eisteddfod the coming season were made Sept. 30.

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CIVIC MUSIC ASSOCIATION A POWER IN MILWAUKEE

Organization, Formed as a Result of "Music Boosters' Week," When John C. Freund Made Several Addresses, Has Won the Fight for Credits in High Schools—Plans, Choral Societies, Orchestras and Bands in Community Centers, Stores and Factories—Arion, A Capella, Koebner and Margaret Rice Concert Courses Notable

MILWAUKEE, WIS., Oct. 11.—The musical attractions already booked, including several in prospect for which negotiations have not yet been concluded, will this year give Milwaukee a musical season second to none since the city was known years ago as "the Musical Athens of America."

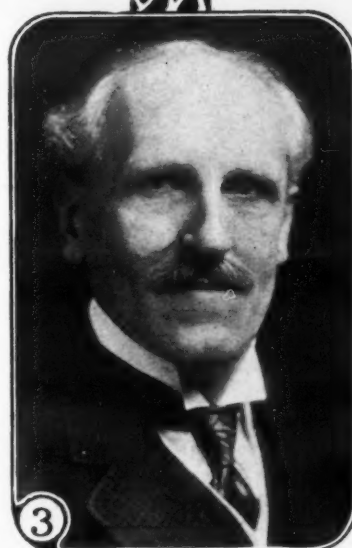
The managers and clubs, in fact, expect, with the support of the public, to regain much of the old-time prestige, not that Milwaukee has not been doing its part musically; the managers and clubs have formed their plans also with a sense of the demands made upon music by war.

"The war spirit is running red hot in Milwaukee," said Carl O. Skinrood of the Arion Club, "and we expect that the public will depend to a large extent upon music as human nature's antidote for tense nerves and burdened minds; therefore—our plans, and besides, Milwaukee is making great strides musically."

Arion Plans Wide in Scope

The Arion Club, of which John E. Jones is president, and Dr. Daniel Protheroe, conductor, will give four oratorio performances, presenting as soloists Carl Cochems, baritone, Nov. 15; May Peterson, soprano, Feb. 28, and Sybil Vane, soprano, April 15. The Arions, with the co-operation of the A Capella Choral Club will appear in "The Messiah" annual Christmas oratorio, 500 singers to take part, with the soloists not yet engaged. The Junior Arion Club will also give a concert, soloists not yet booked. There are also plans for a May festival with orchestra, soloists and 1000 singers in the chorus; the Arion Club and A Capella Club have plans for the festival still under consideration. The festival would enlist the services of several soloists of note, according to present plans.

The energetic Arions will be closely seconded in activities by the Milwaukee Musical Society, whose history stretches back to '65; Max Griebisch its new president, has put the breath of youth into the old society's plans, and will offer the Cincinnati orchestra, Ernest Kunwald, director; Mme. Gadschi, soprano, as soloist in "Stabat Mater," and Florence



A FEW NOTABLE FIGURES IN THE "MUSICAL ATHENS OF AMERICA"

No. 1—Dr. Daniel Protheroe, Conductor of the Arion Club, Likes to Do His Work and Make Plans "Out in the Country." No. 2—Pabst Theater, with Notable Traditions, and an Ideal Music Hall, Will Again House Many Attractions. (City Hall in Background.) (E. C. Kropp, Photo.) No. 3—Max Griebisch, President, Milwaukee Musical Society. No. 4—Margaret Rice, Who Announces a Unique Series of Afternoon Musicales. No. 5—Richard J. Koebner, Who Enters Concert Management Field with an Attractive Concert Course. No. 6—Otto A. Singenberger, Director, Milwaukee Liederkranz. No. 7—Frederick W. Carberry, President, Civic Music Association. No. 8—Kenneth C. Lindsay, President, Lyric Glee Club.

understood, Mr. Moeller virtually is the concert bureau, and contracts all engagements for attractions.

The Pabst Theater, of famous musical traditions, and the finest musical hall in the city, will house a brilliant series of attractions. Richard Koebner, long identified with musical activities here, has determined to try to fill up the void formerly occupied for many years by the splendid courses provided by Clara Bowen Shepard, who is in New York, where her daughter is studying voice and opera to fit herself for a stage career. Mr. Koebner will present Mme. Marie Rappold, soprano, Oct. 29; Francis MacMillen, violinist, and André Benoist, pianist, and perhaps Charles Clark, Dec. 10; Helen Stanley, soprano, and Paulo Gruppe, 'cellist, Jan. 7, and Josef Hofmann, pianist, Feb. 25. Mr. Koebner feels fortunate in having obtained in place of Mr. Spalding who cancelled his engagements to enter the army, Mr. MacMillan, another American violinist of notable gifts; it is an interesting fact that most of Mr. Koebner's attractions are American artists.

Mr. Koebner says he thinks the war has been the final step topping off Mr. Freund's propaganda for American music, musicians and composers, and that American audiences will be more than ever inclined to accept artists on their merits, regardless of nationality. He backs up his theories with bookings accordingly.

Mr. Koebner, also the dynamic unit, and secretary of the Orchestral Association, will bring the Chicago Symphony Orchestra, Frederick Stock, conductor, to Milwaukee for ten concerts at the Pabst Theater, with four noted soloists as follows: Mme. Julia Claussen, mezzo-so-

prano; Mabel Garrison, soprano; Arthur Shattuck, pianist, and Ossip Gabrilowitsch, pianist.

The Auditorium Symphony Orchestra, conducted as a civic body, under Hermann A. Zeitz, has planned for twelve concerts with soloists. Jos. C. Grieb, manager of the orchestra, has plans for the orchestra's future growth and for the hall, the carrying into effect of which will cut a few concerts from the regular schedule, but means fine things for the orchestra later on. Several members of the body have left to join the army; the finest musicians will be obtained to fill their places. Two community "sings" will be held in connection with the concerts, under an expert director. Last year's "sing" was a wonderful success.

The Lyric Glee Club is short fourteen members who joined the army; the club is now engaged in strengthening its chorus, and has planned for two concerts here and several through the state, under the direction of Arthur Dunham, Chicago, who engages the soloists.

A unique recital course is in prospect under the direction of Margaret Rice, manager of Arthur Shattuck; the "twilight musicales" are planned by Miss Rice for the benefit of the National League of Woman's Service in the War, to be given at 4 p. m. on Sunday afternoons at the Athenaeum Hall, as follows: Theo Karle, tenor, Nov. 11; Trio de Lutece, Nov. 18; Frances Ingram, contralto, Jan. 6, and Arthur Shattuck, pianist, Jan. 13. The programs are to be not more than an hour long.

Other attractions are Anna Case, soprano, and Efreim Zimbalist, violinist, who will also appear at the Pabst Theater, and concerts in this hall by the Männerchor, Albert S. Kraemer, director,

with soloists, and concerts by the Liederkranz, direction of Otto A. Singenberger.

Fruits of Mr. Freund's Addresses

This constitutes an unprecedented prospect for Milwaukee's musical season, and there must be added the very valuable activities planned by the Civic Music Association, which was organized last year as a result of "Music Boosters' Week," when several addresses were given here by John C. Freund, including his memorable talk which began the movement to launch the association. The association is a city-wide organization, which will in time, it is purposed, include in its active membership all the musical forces of the city.

The organization, which already has made definite progress here toward obtaining credits in high schools for music study outside school hours under private teachers or conservatories, is engaged in plans for establishing choral organizations, orchestras and bands in community centers, stores and factories; class lessons for orchestral instruments in schools with free instruments and tuition of 15 cents a lesson, and other works of the kind.

The officers are Frederick W. Carberry, president; Charles W. Dodge, first vice-president, and Otto W. Missner, second vice-president; J. E. McCarthy, secretary, and Carl O. Skinrood, treasurer. The board of directors includes, besides the officers, Hermann A. Zeitz, Dean Liborius Semmann, Frank Olin Thompson, William A. Kaun and Edmund Gram. The association includes the professional musicians' section, orchestral, choral and neighborhood study clubs' sections; it promises to become a strong, working power behind all local musical activities.

J. E. MCCARTHY.

Milwaukee's Music in a Nutshell

Arion Club
Milwaukee Musical Society
A Capella Chorus
Koebner Concert Course
Auditorium Symphony Orchestra
Lyric Glee Club
Margaret Rice Musicales
Civic Music Association

Hinkle, soprano, and Herbert Wither- spoon, basso, as soloists in the chorus performance of a work by Brahms.

The A Cappella Course

The A Cappella chorus concert management bureau, operated by George H. Moeller, under the auspices of the club, presented the Chicago Grand Opera Company Oct. 15 in "Faust," with Lucian Muratore, tenor, and Mme. Melba, soprano, in the leading parts; and Oct. 16 in "Lucia" with Mme. Galli-Curci, soprano, in the title part, at the City Auditorium. In the same hall John McCormack, tenor, will be heard Nov. 9; Mme. Frances Alda, and Frank La Forge, pianist, Dec. 18; Eugene Ysaye, violinist, Jan. 11, and Mme. Schumann-Heink, contralto, May 13. Under the arrangement with the A Cappella Club, it is



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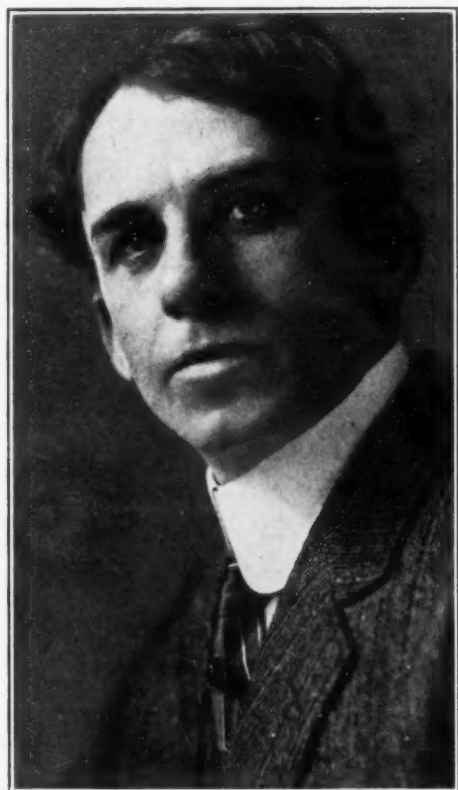


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Frank M. Conly did some of the best work of the evening in "WHY DO THE NATIONS." He had studied the score until he was letter-perfect, and not once was it necessary for him to consult the forbidding notation of triplets, indicative of those that "rage so furiously together." While the high E, which is properly a tenor note, was on the ticklish verge of the singer's higher register, the note two octaves below in the last syllable of the word "annointed" was squarely struck and sonorously maintained, and throughout the intervening compass not a single note was out of its proper alignment, while accentuation and emphasis were regulated with rare discretion and artistic intuition.

PHILADELPHIA BULLETIN

Seldom has it been the good fortune of PHILADELPHIA to hear so satisfying an interpretation as Mr. Conly gave to the rich music allotted to him. To begin with, he has a voice of rare quality, with all "growliness" of tone entirely eliminated. Of course it remained for the difficult and massive aria "WHY DO THE NATIONS," with its intricate phrasing, to give Mr. Conly the opportunity which his splendid technique was fully capable of mastering. This is the solo where vocal skill is nothing without tonal value—and vice versa. Mr. Conly has both. The aria was given with dramatic fervor and enthusiastically received. A music lover last evening, after hearing this number sung, said to the writer, "With the greater number of imported bassos singing off-key in grand opera and growling their way through their respective roles, why does any impresario allow a singer like this to escape him?"

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CALENDAR

November 6th: John Powell, Pianist.	February 5th: Miscellaneous program presenting Charles Gilbert Spross and Harriett Ware, Composers; Horatio Parker, George Chadwick.
" 20th: James G. MacDermid, Composer; Sybil Sammis-MacDermid, Mezzo-Soprano.	" 19th: Frederick Gunster, Tenor; Henry T. Burleigh and Mabel Daniels, Composers.
December 4th: Charles Wakefield Cadman, Composer-Pianist; Princess Tsianina, Soprano.	March 5th: Miscellaneous program, presenting R. Huntington Woodman, Composer.
" 18th: Winners, 1917, National Federation of Music Clubs; Salon Robinson, Pianist; Graham Harris, Violinist and Marie Loughney, Vocalist.	" 19th: Miscellaneous program, presenting Henri Scott, Basso.
January 8th: Mrs. Edward MacDowell.	April 2nd: Southern Day.
" 22nd: "The Taming of the Harp," Music by Edgar Stillman Kelley, Gertrude Ross, Fay Foster, with the composers present.	" 16th: Thaddeus Rich, Violinist; Henry Clough-Leigher and Mrs. Clough-Leigher, Composer.
" 29th: Evening Choral Concert, Vera Barstow, Violinist.	" 23rd: Evening Choral Concert, presenting Prize Cantata.

Composers Likely to Be With Us During the Season:

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MORE ARTISTS TO VISIT OMAHA



Louis Graveure and Eddy Brown Will Inaugurate Tuesday Music Club's Course—Organization Membership Leaps to 700—Manager Pryor Reports Heavy Bookings in Military Districts—San Carlo Opera Company Coming in December, with Marcella Craft as Guest—New Blackstone Hotel Management Will Conduct Series of Concerts—MacDowell Club Strive to Erect Studio at Peterborough, N. H.—Business Women Will Study Operatic Works—Credits Granted in Public Schools—Symphony Crippled by Draft, but Continues Work

OMAHA, NEB., Oct. 10.—Despite the war Omaha has in prospect much good music.

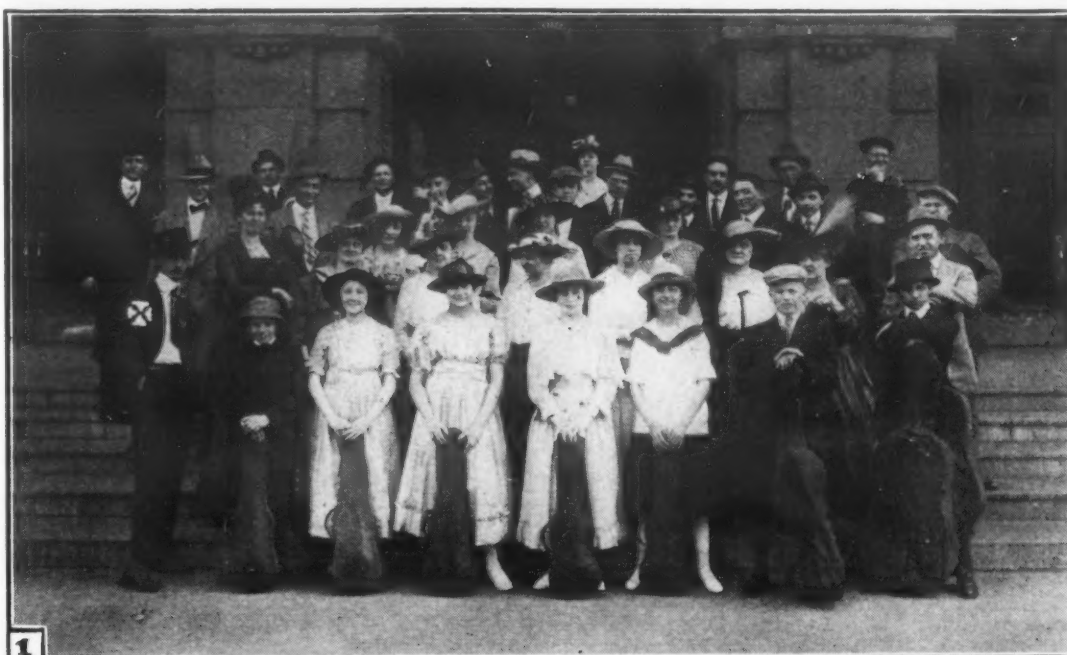
By far the most important factor of the season will be the Tuesday Musical Club, Mrs. R. Beecher Howell, president. The growth of this club, during the last few years has been quite remarkable. It now numbers over 700 and has extended an invitation to the men of the city to join its ranks. It has finally omitted the "Morning" from its name and has abolished all classes of membership except active and student, the latter membership being notably large. To the success of the Tuesday Musical a number of the prominent women of the city lend indefatigable labor, chief among whom is Mrs. C. M. Wilhelm, chairman of the program committee, and Mrs. Lucian Stevens, the publicity director.

This year the concerts will probably all be evening affairs at the Boyd Theater, one of the city's landmarks, the acoustics of which are well adapted to music. The opening concert will introduce Louis Graveure and Eddy Brown. December will bring Julia Culp who is already established as a favorite of Omaha audiences. In January Yvette Guilbert will give one of her unique programs and in February two local artists will be presented, Edith Wagoner, pianist and Mrs. David Stone, mezzo-soprano. Harold Bauer and Ossip Gabrilowitsch will give one of their two-piano recitals in March and in April Frieda Hempel will be the attraction. Also, much interest will center in the annual students' recital. Surely Omaha owes a vote of thanks to the public spirited women who have disinterestedly worked to make such a course possible.

Pryor Extends Work

The announcement of the energetic local manager, Lucius Pryor are always eagerly awaited. This year he is not disappointing. Associated with Charles Horner of Kansas City Mr. Pryor has been placing concert courses in many of the Middle Western cities, particularly in cantonment districts where the keenest interest is taken in music.

Mr. Pryor reports that at Little Rock 300 course tickets were sold to military officers within a half hour. For several years Mr. Pryor's chief offering to Omaha has been operatic and this year he promises that we have surprises in store when the San Carlo Opera Company appears. Three nights and matinee in the Municipal Auditorium in December at popular prices will comprise the season. The advance sale is reported to be splendid. Of course we will have "Trovatore" (our Italians positively demand it), also "Traviata," for the first time in fifteen years. The novelties will be "La Gioconda" and "Jewels of the Madonna," neither of which has been produced here. In addition to the large company and an adequate orchestra augmented by Omaha players there will be at least two guest artists, Marcella Craft and Agostino.



HELPING TO MAKE OMAHA MUSICAL

No. 1—Omaha Symphony Study Orchestra at Entrance of Douglas County Court House, Omaha, After a Patriotic Program. Star indicates Henry Cox. No. 2—Mrs. C. M. Wilhelm, Chairman Program Committee Tuesday Musical Club of Omaha. No. 3—August M. Borglum, Organizer and President of the MacDowell Club of Omaha. No. 4—Emma McRae, Leader Music Section Business Women's Club of Omaha. No. 5—Mrs. John Haarmann, Leader Music Dept. Omaha Woman's Club

A novelty for Omaha concert goers is announced by the management of the beautiful new Blackstone Hotel. This will be a concert course by invitation, only, to be given in the ball room of the Blackstone. On Oct. 12 will come Myrna Sharlow; on Nov. 2 the Oratorio Artists, Reed Miller, Nevada Van der Veer, Frederick Wheeler and Myrtle Thornburgh; on Nov. 16, Merle and Bechtel Alcock; on Nov. 27, the Keller, Thornburgh and Wille Trio; and on Apr. 4, our favorite Alice Nielson.

Much interesting club work is promised for the coming winter.

The MacDowell Club, organized last winter after Mrs. MacDowell's visit here, promises to do something worth while. With August M. Borglum, the chief organizer, as president, the MacDowell Club proposes to raise funds to make good its promise of \$100 a year to the MacDowell Memorial Association at Peterborough, N. H., and also to make a good beginning on a fund with which to build a studio at Peterborough. A sort of Exposition of Arts is proposed, to comprise, perhaps a recital by one of the big concert organists and an exhibition of local art in its several branches.

Club Secured School Credits

The Clef Club, Edith Wagoner, president, will pursue its usual affable way along the route of sociability doing what it may to encourage musical activities and to bring into closer touch the prominent teachers of the city of whom it is composed. Thanks to its activities, through a committee composed of Jean Duffield, Henry Cox and J. H. Simms, credit for study under private teachers has now become an established fact in Omaha's high schools; one point a year being granted under certain conditions, together with one point which may be earned in the high schools in glee club orchestra and theory work.

Juliett McCune, supervisor of music in the public schools is enthusiastic over the credits plan as well as the new Progressive Series Method which has lately been introduced by her into the schools. This is the method in use in the Milwaukee Normal at Evanston and many Eastern cities and combines the training of eye and ear in a natural way which produces remarkable results.

The most aggressive of the study clubs is perhaps the music section of the Omaha Woman's Club, Mrs. John Haarmann, director. The music Department will give six recitals and hold six study meetings during the season.

The Business Women's Club, as its name implies, is composed almost entirely of women engaged in some gainful occupation connected with the business life of the city. It therefore comprises very few who have made any serious study of music, and the purpose of the music section is to provide the members such a knowledge of the various branches of musical learning as will enable them to enjoy and intelligently appreciate such musical opportunities as come to Omaha from time to time.

This year they will make a study of the "Stories of the Operas," and will cover "Lucia di Lammermoor," "Aida," "Carmen," and "Tannhäuser." Introductory to this, Anna E. Glasgow, one of the music-teaching force of the city who has specialized in musical history, will talk on "Music and Its Correlation to Secular and Sacred History." The section will also provide one of the Club's open evenings during the season, presenting a program of "Folk Songs from Many Lands." Emma McRae is president of the music section of this organization.

An interesting and potent band of young musicians is the Junior Musical Club, Virginia Pixley, president. Organized some four years ago by Mrs. C. W. Axtell, some twenty girls of ages ranging from ten to fourteen have met regularly. Interesting points in the rules of the Junior Club are that members must be pupils of approved teachers, must practice at least one hour per day and must play at club meetings from memory.

Two important appointments have been made by the churches, in Mrs. Howard Kennedy as organist of the First Baptist Church, to succeed Henry Thornton, who has been called to the colors; and Louise Shaddock Zabriskie, who will play the new organ at the First Presbyterian Church. Mrs. Zabriskie will give recitals from time to time being well equipped to handle the splendid instrument.

Teachers Boom Civic Singing

Regret must be expressed that Thomas J. Kelly and Mrs. Kelly will be absent from Omaha, having gone to the Conservatory at Cincinnati. This means, besides the loss of two inspiring personalities, the probable abandonment of the

Mendelssohn Choir of which this part of the country was so justly proud. Mr. Kelly will be in the city in November, however, having been engaged to direct the music of the Nebraska State Teachers' Association in convention here at that time. The program will consist entirely of community singing in which work Mr. Kelly has met with distinct success, and something out of the ordinary is anticipated.

Henry Cox, organizer and conductor of the Omaha Symphony Study Orchestra unfolds a tale of woe. To the war he has lost from his band of sixty members every man over twenty-one years of age; one cornetist being with the Sousa band and another with the Coast Artillery. His chief assistant and right hand man, Will Hetherington has been drafted and expects to be off to a training camp next week. The orchestra, however, continues its weekly rehearsals, specializing in accompaniment work and making at each rehearsal, an analytical reading of a standard symphony or overture. Mr. Cox has the conductorship also of the several high school orchestras, which assemble each Saturday, to the number of about seventy, for a special rehearsal. Mr. Cox wields a wide influence through his inspiring contact with these young musicians. EDITH WAGONER.

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Columbus Owes Debt to Its Women's Music Club

Organization Has Set Local Standard for Past Fifteen Years—Will Bring Famous Artists to City This Season—"Quality Concerts" Living Up to Their Name—Lament Immediate Lack of Large Auditorium

COLUMBUS, OHIO, Oct. 12.—The outlook for music in Columbus the coming season is quite up to the usual standard, and it might truly be said that there are two or three interesting items of news in music circles which will make for progress in the up-building of our music life.

Few artists are booked here outside of the two regular series of concerts and the Women's Music Club and "Quality Concerts," these courses completely satisfying the needs of music lovers. There is a strong desire for regular seasons of opera, and there are also many musicians who deplore the lack of a series of orchestra concerts. Two orchestra concerts are promised to the city for the season, which is small satisfaction to those who wish to hear such concerts weekly.

Lack Large Auditorium

The difficulty in Columbus is the absence of a large auditorium where opera could be given at prices ranging from three dollars to fifty cents. This condition would be met by the present Memorial Hall if the latter had a stage which would lend itself to the shifting of scenes. Memorial Hall is acoustically excellent, but was never planned for opera or play, having an ill-shaped stage, with a ceiling low and curved. Our theatres seat only about 1500 or thereabouts, so the seat-price problem can only be worked out by having a new building especially adapted to opera, play and pageant. The exposition building, which was announced last year, has not materialized, but there is every reason to believe that it will be a reality in the year to come, after which we may safely plan for opera and orchestra.

The Women's Music Club

The Women's Music Club deserves to be mentioned first when the concerts of Columbus are referred to, not merely because it is of the first rank, but because it has set the standard for this city for the past fifteen years. The club furnishes to its members or subscribers six artist concerts and six matinee concerts annually for the small fee of three dollars. Many other clubs, music leagues and managers of concert series have modeled their concert plans along the lines of this club. The matinee concerts of the club are given by the active members of the organization, who are the prominent musicians of the city. These concerts are frequently enhanced in attractiveness by a guest artist. The audi-



SOME OF THE PROMINENT FIGURES IN MUSICAL LIFE OF COLUMBUS

From Left to Right: Kate M. Lacy, Manager of the Quality Concerts of Columbus; Mrs. Forest G. Crowley, Assistant Supervisor, Public School Music; Samuel Pickard Gaines, Director, Musical Art Society; Mrs. Harry H. McMahon, President, Women's Music Club

ences of the club concerts have for many years been the largest which have attended any musical event, several seasons testing the capacity of Memorial Hall, which seats 3710.

The various activities of the club, which include the study section (open to active members only), six-club extension lecture-recitals, the music club settlement work in seven settlements—thirty or more altruistic concerts, are additional services this splendid organization gives to the city annually.

For several past years "The Messiah" has been given by the Music Club Choir (a body of 100 voices, directed by Robert W. Roberts) annually at Christmas time, free to the public, and for four years a series of free organ recitals were given in Memorial Hall on alternate Sunday afternoons during the music season. These two departments have been discontinued, for the reason that they have served the purpose they were intended to serve, stimulating the love and admiration for organ concerts and for the choral masterpiece. The officers of the club are:

President, Mrs. Harry H. McMahon; Vice-President, Mrs. Andrew Timberman; Vice-President, Mrs. Amor W. Sharp; Vice-President, Mrs. William C. Graham; Secretary-Treasurer, Mrs. Edward E. Fisher.

The artists for the Music Club for the season of 1917-1918 are: Oct. 9, Pasquale Amato, baritone; Nov. 6, Fritz Kreisler, violinist; Jan. 8, Mabel Garrison, soprano, and Ossin Gabrilowitsch, pianist; Feb. 12, Guiomar Novaes, pianist; March 5, New York Symphony Orchestra, and Ethel Leginska, piano soloist; April 9, Margaret Matzenauer, contralto.

The "Quality Concerts"

The "Quality Concerts," an attractive additional series of musical events, managed by Kate M. Lacy, consists of five of

the same class of concerts as those presented by the Women's Music Club, for the fee of four dollars. This series of concerts will present the following artists for the season: Oct. 23, Sophie Braslau, contralto, and Theo Karle, tenor; Nov. 22, Tina Lerner, pianist, and Eddy Brown, violinist; Jan. 22, Anna Case, soprano, and Charles Gilbert Spross, accompanist; Feb. 15, Philadelphia Symphony Orchestra and Hans Kindler, cello soloist; April 18, Amelita Galli-Curci, soprano. This is the fourth season of the "Quality Concerts," the success of which proves that the musical audience of Columbus is increasing appreciably, and it may well be concluded that there will soon be room for a third series. (A rumor to that effect already in the air).

The Musical Art Society is congratulating itself that its director since the beginning of the organization—Samuel Richard Gaines—did not accept a flattering offer he had to come to Detroit. The Musical Art Society devotes itself to giving one or more choice choral concerts annually.

Mrs. Forest G. Crowley, the new assistant supervisor of public school music, brings to her duties much experience and real ability. Mrs. Crowley was for eight years music supervisor in the State Normal School of Kirksville, Mo., serving three years as the director of the music department. Mrs. Crowley studied violin and orchestration with Alfred Wollett, and has many years of studio experience specializing in voice placing and development. ELLA MAY SMITH.

"WHAT'S WHAT" IN CHARLES CITY, IA.

Formulate Plans for Active Season—High School Orchestra Organized

CHARLES CITY, IOWA, Oct. 12.—The various local musical organizations are now busy arranging their plans for an active musical season. The plans are not entirely completed, especially those of the Y. M. C. A., whose secretary is now booking musical ensembles and soloists for every other Sunday from October to March for the forum entertainments. This will be twice as many musical attractions as they had last year.

The Lyric Club is beginning its fourth

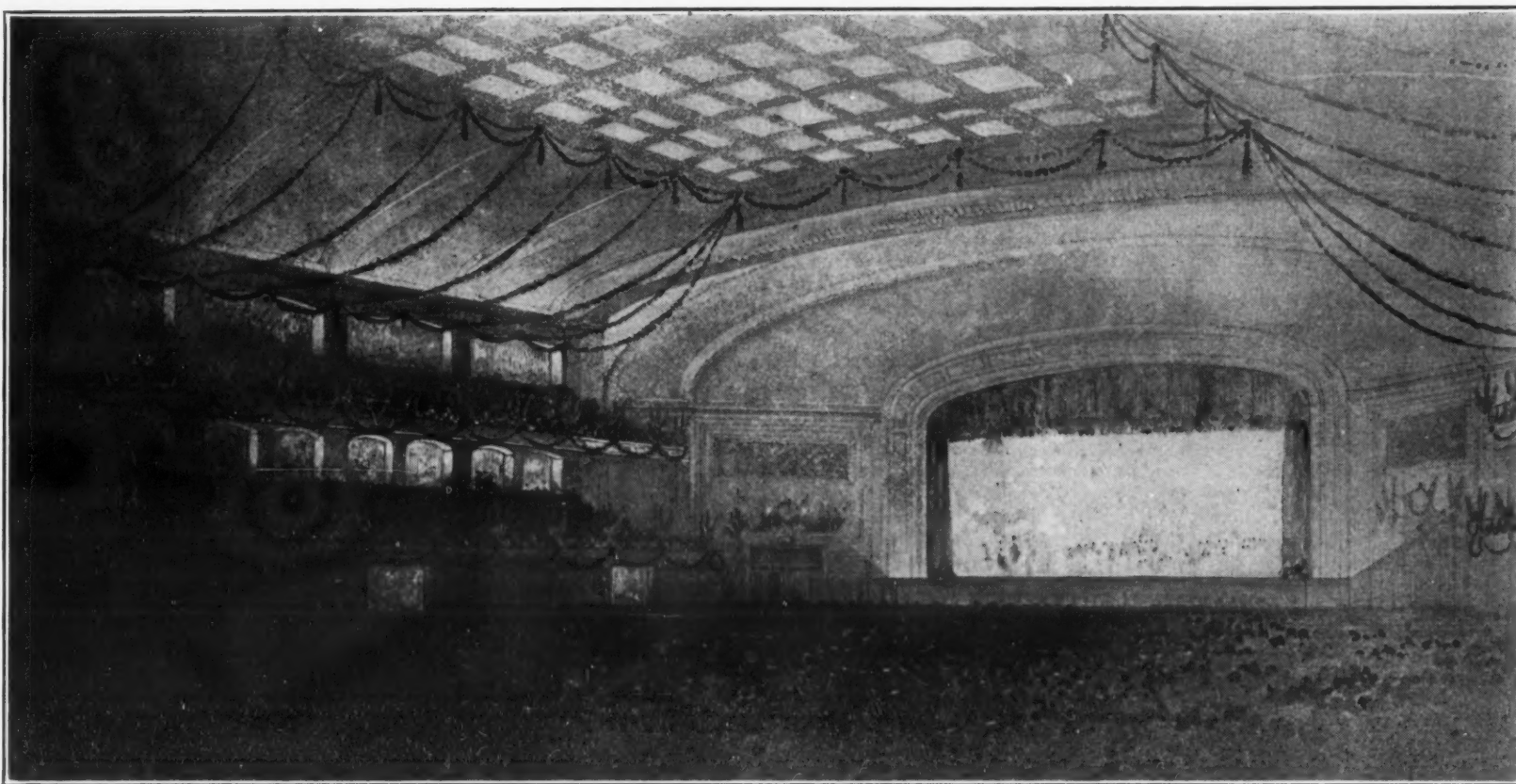
year with much enthusiasm and a bright outlook for the year's study work and concerts. It has a membership of sixteen women. Three public concerts are planned for the year with an outside soloist at each concert and local soloists, besides the cantata or oratorio given by the members and their leader. Leslie Putnam, head of the music department of Osage Seminary, is the director and Elizabeth Wilbur is the president of the club. The P. E. O. Quartet, composed of Jessie Dodd, Elizabeth Wilbur, Mrs. Dodge and Mrs. McCray, are on the programs of several entertainments for the year. Grace Episcopal Church has a large boys' choir, under the leadership of Rev. W. C. Bimson. Weekly rehearsals are held.

Jessie Dodd, supervisor of music in the public schools, is starting a high school orchestra of fifteen members and more will be added later. There are two girls' glee clubs in the high school, one of thirty-three members and the other of forty-four members, and a boys' glee club of thirty-two members. Jessie Dodd is the leader of the three glee clubs. The boys' band of thirty-two members plays for all civic entertainments during the year. Its rehearsals are held weekly. E. A. Sheldon is the leader of the band. The recently reorganized older band is also led by Mr. Sheldon. The latter's first public appearance was at the Fall Patriotic Festival, held a few weeks ago. The Odean Orchestra was obliged to disband, as several of the members left, some to enlist in the army. However, the musical circles of the city have not been very greatly affected by enlistments. BELLE CALDWELL.

T. Austin Ball, Basso, Returns to New York after Six Years

T. Austin Ball, basso, has returned after an absence of six years from New York. He was for three years head of the voice department at the Skidmore School of Arts at Saratoga Springs, N. Y., and for a like period of years director of the vocal and choral classes in All Saints School, Sioux Falls, S. D. Mr. Ball is now located at Montclair.

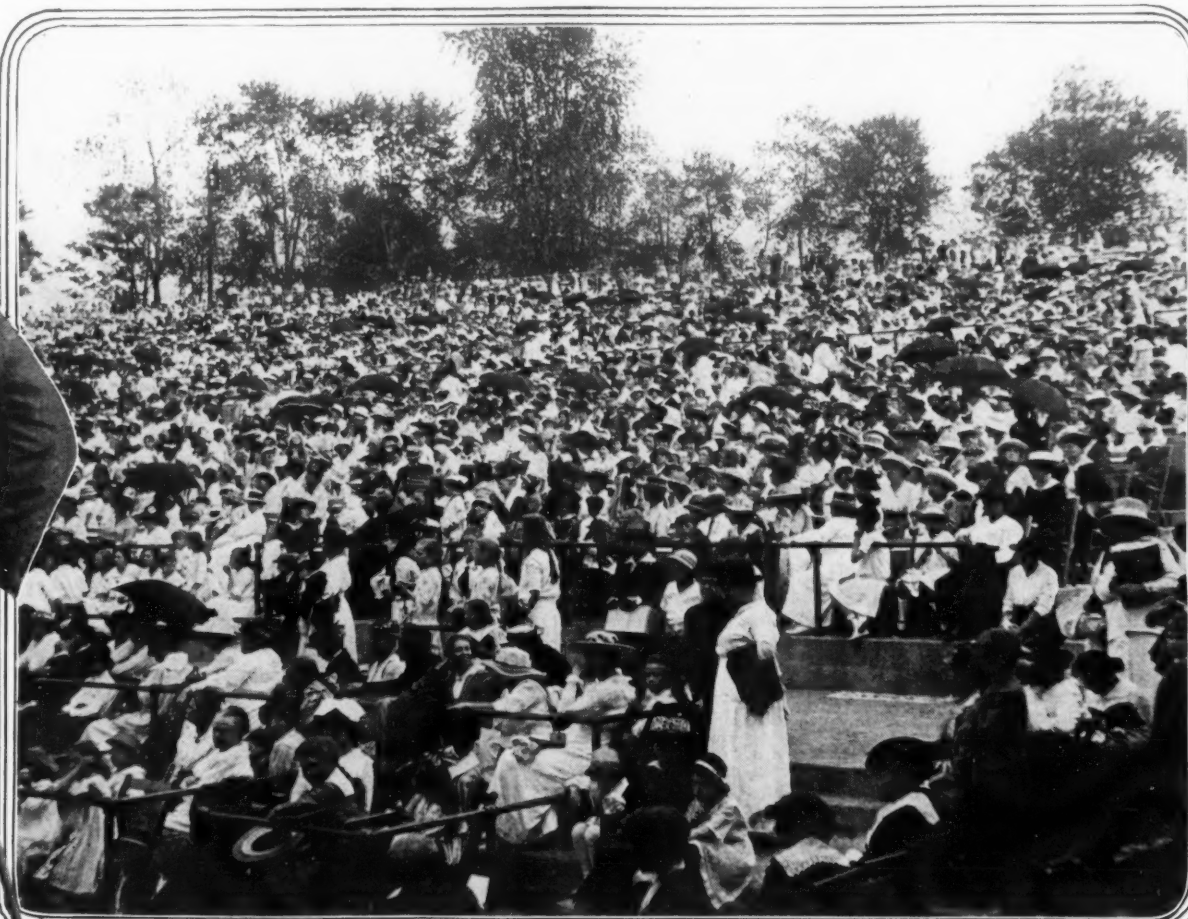
Louis Graveure, the noted baritone, will devote an entire recital program to the songs of Bryceson Treharne, the Australian composer. The recital takes place in Aeolian Hall on Nov. 8.



Interior of the New Columbus, O., Exposition Building, Where Opera and Orchestra Concerts Will Be Given in Future. Seats 10,000

NEW OPEN-AIR THEATER GIVES POWERFUL IMPETUS TO ST. LOUIS' MUSICAL ACTIVITY

Auditorium, Seating 9600, Houses Massive Productions and Makes Possible the Giving of Performances on a Tremendous Scale—Permanent Association Formed to Present Regular Series of Works in the Huge Stadium—Symphony Orchestra Plans for Active Season, with Noted Assisting Soloists—Credits for Music Study Allowed in the Public Schools for First Time in City's History



No. 1—Max Zach, Conductor St. Louis Symphony Orchestra. No. 2—Section of a typical St. Louis audience, gathering for a music festival in the big open-air theater (photo by W. G. Ries). No. 3—Elizabeth Cueny, Concert Manager. No. 4—E. L. Couburn, Director of Music of the Public Schools (photo by Philip De Woskin). No. 5—Ernest R. Kroeger, Director of Kroeger School of Music and of Music Department of Forest Park College. No. 6—Leo C. Miller, Conductor Chaminade Choral Club, Director of Music, Lindenwood College, St. Charles. No. 7—Frederick Fischer, Conductor Pageant Choral Society, Orchestra Manager St. Louis Symphony Orchestra (photo by De Woskin).

A GROUP OF ST. LOUIS MUSIC LOVERS AND SEVERAL PROMINENT PERSONS IN THE CITY'S MUSICAL LIFE

St. Louis' Musical Treasury

New Open-Air Theater
Symphony Orchestra
Pageant Choral Society
Morning Choral Club
Apollo Club
Knights of Columbus Chorus
Liederkrantz Club
Missouri Athletic Club Musicales
St. Louis Orchestra Club
Cueny Concert Course
Associated Musicians of St. Louis
Kroeger School of Music
Morning Etude Club
Famous-Barr Orchestra
Temple Israel String Orchestra

ST LOUIS, MO., Oct. 10.—Despite the pall that is hanging over the entire country on account of the war, it seemingly will not have much effect on St. Louis, for, from all appearances, we will have just as busy a musical season as ever before. In fact, things seem to be so systematized that the spread of attractions will take up the entire season in just the proper fashion.

Judging from the announcements that have already been made, St. Louisans will have an opportunity of hearing about the best that the entire country affords. One does not discover many changes in the management or outline of work of the various orchestras, singing societies or other musical organizations that have been providing us with music for these many years, but there is one accomplish-

ment that is new and which is destined to supply us with a considerable amount of truly different music. This is the new Open-Air Theater which was erected in Forest Park during April and May and which will be used annually for a series of musical events—the kind that we have not often had the pleasure of enjoying before. This great Open-Air Auditorium is one of the most ambitious things that the city has ever had.

It all came about when the Associated Advertising Clubs of the World held their annual convention here in June. Many forms of entertainment were originally planned by the committees in charge of that division, but none seemed to be on sufficient scale for the size of the Convention. So with the assistance of their Entertainment Committee and Guy Goltzman, who has done so much for music here, Nelson Cunliff, the Park Commissioner, set about to construct this permanent concrete theater on the site of the natural amphitheater where Margaret Anglin had appeared so successfully the preceding summer in Shakespearean drama.

A Perfect Site.

Those in charge knew that from the standpoint of acoustics, the site was perfect, as it had undergone the most severe test from every angle. So Mr. Cunliff and his men set about to construct the theater, which was done in the astonishingly short time of forty-two days, including nine rainy days—an almost unheard of feat for a project of this kind. It was finished, however, in every detail for a massive production of "Aida" with a cast of nearly 600 officially to open the convention mentioned above. Six performances were put on with singers of renown and

it proved to be a pronounced success. The auditorium seats 9600 persons, besides allowing many to view the productions from the sides, which are open.

So great was the success of the "Aida" that those in charge immediately arranged for some further entertainments and an entire week of "Pagliacci" and Spanish Ballet was given the latter part of July. This was in turn followed by a Fashion Show and a two-day festival by the Pageant Choral Society, thus entirely proving the worth of the undertaking. As a result of this there is being formed a permanent association for presenting each summer in the theater a series of various kinds of performances which should draw many thousands of persons to the city. As the plans now stand, a trial will be made next season of a series which will consist of several performances of grand opera, perhaps several of some opera of lighter vein as "Pinafore" or "Pirates of Penzance" and maybe two or three Shakespearean dramas.

City Officials Help

This association will have the full cooperation of the municipal authorities, especially Mayor Henry Kiel and Park Commissioner Cunliff, who will take an active interest in all that is done. All of this will undoubtedly tend to stimulate the interest in the proposed new Grand Opera House, but for the present the larger opera companies that visit us will have to be content with housing themselves in the Odeon, which has the very limited capacity of only 1800, thus depriving many music lovers of participating in such pleasures, as the scale of prices charged must necessarily be high to make expenses.

Most interest just now is centering in

the forthcoming visit of the Chicago Opera Association, which is going to bring its "All-Star" company here for two performances on Nov. 2 and 3 at the Odeon. It will give "Faust" and "Lucia" with practically the same casts that will be heard in both Chicago and New York later in the season. It will be St. Louis' first chance of hearing Amelita Galli-Curci and besides her, the roster of the company will include Mme. Nellie Melba, Lucien Muratore, Giulio Crimi, Giacomo Rimini, Vittorio Arimondi, Octave Dua, Gustave Huberdeau and others. Cleofonte Campanini, general director, will conduct both performances. Up to this time no definite arrangements have been made for appearances of either the Boston National Opera Company or the San Carlo Opera Company, which have been regular visitors for several years.

Draft Spares St. Louis Men

The axis of all musical things—the St. Louis Symphony Orchestra—will again be with us with a most interesting season and a fine array of assisting artists. Max Zach will again conduct and none too much praise can be given him for the superb way that he has not only developed the orchestra under most amazing difficulties, but also for the way in which he has raised the standard of musical appreciation by the portion of music lovers who make the symphony concerts their chief form of pleasure and amusement. From the present outlook the Society will have the most successful season that they have ever had, despite the many calls for such things as the Red Cross, Liberty Loans, etc. The season-seat sale for the

[Continued on page 176]

IDELLE PATTERSON

LYRIC COLORATURA SOPRANO



Engaged for Spring Tour (8 weeks) beginning April 7th, 1918, with the Minneapolis Symphony Orchestra.

Last season Miss Patterson had appearances with:

Ysaye at New Haven and Waterbury, Conn.

Kreisler and Casals at the Biltmore Friday Morning Musicales.

Godowsky at the New York Mozart Society.

Zimbalist at Jersey City High School.

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Photo by Mishkin
Ganna Walska, Polish-Russian Soprano



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MARGARET WOODROW WILSON'S TRIUMPH at the MAINE FESTIVAL

Her singing at the RED CROSS concert of the festival series won her an ovation

The Portland Daily Eastern Argus, Oct. 4, 1917:

Miss Wilson's voice is one of wide range, a lyric soprano of rare quality, and her singing showed careful training. She presented for her first number the beautiful aria from the "Queen of Sheba" by Gounod, and her dramatic phrasing of this most exacting role was given in an impressive manner. For an encore she gave "My Old Kentucky Home" in a delightful style, which received warmest plaudits. Her second program number was a group of songs, and in singing them was shown to a marked degree the charm of her personality and the unassuming democratic manner which is most compelling. Her final number was "Le Nil" by Leroux, and throughout there was manifested excellent expression and poetic spirit. Her encore was the "Last Rose of Summer," and in this she completely won her audience. She was presented with several huge bouquets of roses, and looked a picture as she stood upon the stage with her arms filled with the many beautiful flowers that had been sent her, one especially large bunch of American Beauty roses having been sent by the President to his daughter from the White House conservatory. She was recalled many times.

The Portland Evening Express and Advertiser, Oct. 2, 1917:

Greeted by tumultuous applause, acclaimed by thousands of Portland school children, Miss Margaret Woodrow Wilson, the daughter of the President of the United States, appeared on the stage of the Exposition Building this morning at the public rehearsal given in their behalf. For the first time in the annals of music in Maine a President's daughter or a representative of the White House honored an audience with her presence, her talent and her charm. No singer could ask a better opportunity to use her influence in upbuilding musical standards than was granted Miss Wilson on this occasion, and as she stepped to the platform she must have been thrilled by the sight of the sea of young faces, alert with the eagerness and anticipation of the treat in store, while her response to the children and their response to her created an atmosphere rarely felt in any public gathering. Margaret Woodrow Wilson was at her best—and that is no small praise. Her voice floated out over the great audience and cast a spell that was broken only when with spontaneous applause it showed its appreciation not only of the sweet voice but of the honor conferred upon it. From composition to composition Miss Wilson gradually led her hearers until she swung into the "Star Spangled Banner," when as one person that great audience rose thrilling with the understanding of what that "Star Spangled Banner" means at this time. Flags were waved, shout after shout rent the air and the scene was a most inspiring one—a scene never to be forgotten and one that will live long in the memory of those present.



The Portland Evening Express and Advertiser, Oct. 5, 1917: The Bangor Daily Commercial, Oct. 1, 1917:

After the performance of the Grieg concerto, the event for which all Portland had been waiting—the appearance of the President's daughter—was the signal for an unusual demonstration. Chorus and audience rose and Margaret Woodrow Wilson came before the audience, gowned in a wonderful oriental toilet and looking much as everyone had anticipated from her photographs. Her manner was cordial and unaffected and there was a sympathetic feeling between artist and audience during the entire evening's proceedings. Every opera glass in the hall was leveled at Miss Wilson, as well to study

her wonderful and unusual costume as to recognize the features that are so familiar.

The President's daughter had for her program numbers the Gounod "Scene and Aria" from the "Queen of Sheba," Leroux's "Le Nil," and a miscellaneous group. Miss Wilson is reputed an admirable artist, but those who went chiefly with an idea of greeting and seeing the President's daughter were hardly prepared for the splendidly trained voice, sweet, sympathetic and at times intensely dramatic, which the visiting singer displayed. There is adequate volume, finished technique and a carrying quality that tells which places the artist's work far above the average concert singer.

Miss Wilson is only one of the many singers that have come to Bangor. She is only one of the very many sopranos that have sung on that auditorium stage, but she scored a great triumph on Saturday night. A musical critic said of her after the concert: "Her enunciation surpasses that of any singer who has ever been heard at the festival; it is wonderful." This statement probably meets with heartiest concurrence on the part of all who heard her, for, though some of her numbers were unfamiliar even to musicians, and to some of her hearers of course the words were entirely unknown, every syllable was as dis-

tinct as if standing there she had spoken them, and Miss Wilson has already gained a name for herself as a speaker. She sang numbers which were admirably planned to show her versatility. Her technique showed to fine advantage in the Gounod number and she sang with charmingly sweet and half wistful appeal the Irish number, "Danny Boy," while "My Laddie," a favorite with festival audiences, was sympathetically rendered. The deep toned, impressive, hymn-like number of the negro type was unusual and effective and brought out many richer deeper tones, while the mystery of the Nile, the sphinx, creeping waters beneath silver moonlight, was portrayed with wonderful interpretation in Leroux's "Le Nil."

Of her accompanist, Mrs. Ross W. David, much has been written by musical critics of the greater cities. If hearing Mrs. David's accompaniments is a delight, seeing her accompany Miss Wilson is a still greater one. For, added to the wonderful musicianship shown in her work at the piano, playing without score, watching the singer constantly is the love of a lifelong friend, the joy in Miss Wilson's triumph, and Mrs. David's work is nothing short of exquisite. For the concert Saturday night Mrs. David wore pale rose taffeta and she is a woman of charming type, dark, slender, attractive.

The Bangor Daily Commercial, Sept. 29, 1917:

Miss Margaret Wilson, lyric soprano, in rehearsal at the auditorium Saturday morning was greeted with tremendous applause, applause which broke out often as the clear, sweet tones rang true, applause which was well earned by the singer's clear, beautifully trained voice, applause augmented, too, by warm response from the audience, response which could not fail to come. For Margaret Wilson, daughter of the White House, the Nation, the President and the people, is of that winning type of American girl whose unaffected bearing, gracious charm of manner would win friendship and admiration anywhere, and the Saturday morning audience was not waiting to be won, either; it was ready and eager and glad to give this festival artist the applause her gift of song deserves and the applause she deserves, too, as an American girl whose life is lived as Margaret Wilson's is, along the lines which characterize that of her distinguished father, lived for all the good she can possibly do, for duty, lived in the biggest sense of the word.

Miss Wilson came into rehearsal shortly before 11 o'clock, simply gowned in black, the lines and color setting off her distinctive type of fairness, the costume relieved only by ivory white satin collar and cuffs. She was greeted with a furor of applause, applause which had behind it the ringing sincerity of a big audience which had anticipated much and was in no wise disappointed. When the big hall was still once more, without preliminary, Miss Wilson stepped forward, smiling graciously, as if she had never been a stranger and never intended to be, as if she had come into the presence of old friends to give them pleasure and was sincerely glad to do so. She sings with that somewhat rare quality of sympathy. As the true notes soared, that seemed to be the dominant quality. The notes are clear, sweet, flute-like in the middle register, but full and strong or low and sweet; that is the characteristic of Margaret Wilson's singing, sympathy. Understanding of the composer's thought, interpretation as it is termed, that is there, too; but there is more than that, there is a vibrant quality which is arresting.

Miss Wilson's appearances are under the direction of MR. ROSS DAVID,
260 West 57th Street, New York City

This Page is donated by the Publishers of
MUSICAL AMERICA to aid Miss Wilson's
work for the Red Cross.

NEW OPEN-AIR THEATER GIVES POWERFUL IMPETUS TO ST. LOUIS' MUSICAL ACTIVITY

[Continued from page 173]

subscription concerts is far in excess of the total of any past year. Very fortunately the draft had not materially affected the personnel and there will be very few new faces in the ranks.

The season will consist as usual of fifteen pairs of subscription concerts on Friday afternoons and Saturday evenings and the regular twenty Sunday afternoon "Pop" concerts.

Symphony to Make Tour

The season will commence on Nov. 11 with a "Pop" concert and continue until March 23. The orchestra will not play the first week out of every month and several of these will be given over to tours into the nearby states. One is already arranged for the first week in December, when they will be taken to Urbana, Ill. (the fifth annual appearance at the University of Illinois), at Lafayette, Ind. (the third annual appearance at Purdue Univ.), Lima, Ohio, under the auspices of the Women's Music Club, and Dayton, Ohio, where they will appear for the second time, for the Dayton Orchestral Association. The soloist for this tour will be Jean Vincent Cooper, contralto. Perhaps others will also be engaged. The orchestra will also visit the University of Missouri and give several concerts in nearby cities on the same tour.

One of the big things which the orchestra will do will be the "Faust Symphony" by Liszt, in which the orchestra will be assisted by a large male chorus under Frederick Fischer. The solo part will be taken by Arthur Hackett, tenor, who has sung the work a number of times with the Boston Symphony Orchestra and others. Another novelty will be the D'Indy Symphony, which has never been heard in St. Louis, with Harold Bauer, assisting artist.

The list of soloists engaged includes: Louise Homer, Harold Bauer, Emilio de Gogorza, Sascha Jacobinoff, Reinald Werrenrath, Ossip Gabrilowitsch, Arthur Hackett, Guiomar Novaes, Willem Willeke, Julia Culp, Fritz Kreisler and Helen Stanley.

Several novelties and special compositions will be performed.

H. Max Steindel returns after an absence of several years to the head chair of the 'cello section. The officers are: President, John Fowler; vice-presidents, Mesdames Phillip N. Moore and W. A. McCadless, Messrs. Hanford Crawford, George D. Markham, Hugo A. Koehler, secretary, Arthur J. Gaines (also manager), Oliver Richards, chairman of the executive committee, and Frederick Fischer, orchestra manager.

Choral Plans Extensive

The choral societies seem to be planning more extensive seasons than ever before and prominent among these is the Pageant Choral Society of 200 voices under the direction of Frederick Fischer. This chorus has always been sponsored by a number of citizens, who are interested in the civic welfare of the city and the appearance of the chorus has always been heralded with delight by great crowds. They assisted most ably in a number of "Community Choruses" this summer in the various parks, in conjunction with the Municipal Band, which was also directed by Mr. Fischer. In November they will present Haydn's "Creation," in December "The Messiah" and in March, 1918, they will give Sir Arthur Sullivan's "Golden Legend." Up to this writing no soloists have been announced but it is an assured fact that those who will be procured will be up to the standard previously set. Officers for the ensuing season are: President, Walter Hennig; vice-presidents, Messrs. J. H. Gundlach and Clarence Howard; secretary and treasury, Claude Weakley.

For the twenty-seventh season the Morning Choral Club, composed of 125 active members who meet regularly on Tuesday mornings for rehearsal, will

have their two regular public concerts at the Odeon on Jan. 22 and April 23, 1918. For the first of these concerts a cantata will be sung with local soloists, while the assisting artist at the April concert will be Oscar Seagle, baritone. Members' Day, which is always celebrated with a morning recital and which officially opens their season, will fall on Nov. 15, and the club have been fortunate in their selection of Lucy Gates, soprano, as the soloist. It will be her first appearance here. The regular Christmas concert will be held in a church as usual. The present officers are: President, Mrs. Archer O'Reilly; vice-presidents, Mesdames Joseph Fuque and David Boyd; corresponding secretary, Mrs. James Nugent; recording secretary, Mrs. Chas. L. Allen; treasurer, Mrs. Ben Charles, and these with Mesdames W. A. McCadless, E. A. Birge and S. B. Ball comprise the entire executive committee. Charles Galloway will again conduct the chorus.

New Life in Apollo Club

Considerable new life has been injected into the Apollo Club, which is the leading male chorus of this city and they will, as in former years, give a series of three subscription concerts to carry out the program for their twenty-fourth season. Unusual interest should be taken this year in the series, for the soloists are certainly of a very satisfying kind. Charles Galloway will direct the singing. On Nov. 27, Christine Miller, the contralto, who is extremely popular here, will assist the club. Feb. 12 brings Mabel Garrison, the soprano, for her first appearance in the city and the signal success of the Trio de Lutèce at the concert last year, led the club immediately to re-engage them for the same one this season, which will come on April 16. A number of new names are among the list of officers: President, Phil A. Becker; Vice-presidents, John A. Rohan and Linn Paine; Librarian, George M. Ravold; Secretary and Treasurer, C. W. Hughes.

The Knights of Columbus, who have perhaps the best organized chorus in this section of the country, will repeat their former successes by giving two public concerts at the Odeon probably in November and April. The exact dates and soloists have not been announced. No doubt, however, they will be exceptionally well received, for the club set about in September with a most unusual ticket-selling campaign. Ninety-one members volunteered to make a canvass in teams, and within two weeks, disposed of the entire capacity of the Odeon for both concerts. This is a novelty in ticket-selling and creates a precedent that will perhaps be followed in the future by similar organizations. William Deibels, who has been so successful in bringing the club up to its present standard, will again conduct it. Charles Mulligan enters his sixteenth year as president and other officers are: Alonzo F. Barr, Vice President; John P. Walsch, Secretary and W. J. Donohue, Treasurer.

Zoellners to Appear

The Liederkrantz Club which has sustained for many years a most excellent mixed choral organization will again devote itself to the performance of a number of very attractive choral works. With a chorus of 125 voices this season, the male section will present among others, "The Lorelei" by Liszt. This number has not been sung by any male chorus in St. Louis before. Several other arrangements will also be given and the first concert will take place on Nov. 10, at which time the club will have the Zoellner Quartet. For the second big concert on Feb. 16, the soloist will be Louis Kreidler, who appeared here very successfully in the spring performances of "Aida." The third concert will fall on April 20 and the soloist will be Katherine Loerch-Alles, contralto of New

York. The entire work of the club will be under the most capable direction of Ernest Prang Stamm and the following compose the music committee for the coming season: Peter W. Lischer, Chairman; Marquard Braun, Ernest Kist, Carl Feuerherd, Otto Tietjens and E. Prang Stamm.

The Missouri Athletic Club has decided upon an entirely new line of entertainment for their members. The entire affair has been turned over to Arthur Lieber, prominent musician here, and a man who is thoroughly capable through his many connections, of judging the taste of audiences, and they have decided to inaugurate eight half-hour recitals on the Sunday evenings of October and November from 9 until 9.30 P. M. The idea is for the members to come to the club for supper, spend the time until 9 o'clock enjoying the club or the society of their friends and then listen to a half hour of good, simple music. The scheme includes the encouragement of local singers by giving them the opportunity to appear at these entertainments. If these recitals are successful, they will be continued throughout the season and occasionally, artists of national repute will be engaged. The series commenced on Oct. 7 and has already included some of the best local talent that we have. Mrs. A. I. Epstein has appeared in song recital as has W. W. McKenzie and Mr. Torgove in 'cello recital. Elda Vettori, who has been heard here several times with visiting opera companies in several rôles, will give a short recital of Italian street songs.

To Hold Silver Anniversary

The call sounded by the St. Louis Orchestra Club at the opening of the present season has brought out a bigger attendance at the rehearsals held thus far than any similar period in the history of the Orchestra. Like most other organizations, they have lost some from their ranks on account of the war and enlistments but these vacancies were readily filled from an abundant list of applicants. This is the twenty-fifth year of the club and their Silver Anniversary will be celebrated in a fitting manner, some time in January, 1918. The orchestra this year numbers eighty-four players and among them are some of the finest amateur talent, both among men and women in the city. Three concerts instead of two will be given this year and they are already hard at work for the first on Dec. 13. No soloist has yet been engaged. The club is supported by a number of business men who are eager to assist the striving musicians and enable them to realize their fondest hopes—those of playing with a big orchestra. Officers are John C. Walter, President; Ernst A. Freund, Vice-President; L. F. Woolston, Corresponding Secretary, and Dr. Carl Glaser, Financial Secretary.

The list of concert attractions announced by Elizabeth Cueny indicates that this department of St. Louis' season of music will be well covered. Miss Cueny's list embraces five attractions for the Odeon, Fritz Kreisler on Dec. 4; Alma Gluck on Jan. 14, 1918; Mme. Schumann-Heink on March 18; Amelita Galli-Curci on April 8, and one in the place of Ignace Paderewski, who was to have appeared in November.

Native Artists Engaged

At Sheldon Auditorium, admirably adapted for the more intimate recital, will be heard Theodore Spiering on Oct. 25; Marie Ruemelli, pianist, on Nov. 8 and Dec. 6; Minna Nieman, pianist, and Elsa Diemer, soprano, in joint recital on Nov. 20; Rosalie Wirthlin, contralto, and Leo C. Miller, pianist, in joint recital on Jan. 10, and Yvette Guilbert on Jan. 21. With the exception of Mme. Guilbert, the Sheldon list is made up wholly of St. Louisans who have won for themselves a place of distinction. Much interest attaches to Mr. Spiering's recital. He was born and reared in St. Louis. His activities abroad and later in New York have established him internationally as conductor, violinist and teacher. Miss Cueny's Friday Morning Subscription series features Frances Ingram, Nov. 9, Rudolph Ganz on Dec. 7, Cecil Fanning on Feb. 1, and one other to be announced later for Jan. 4.

Miss Cueny's inaugural Friday Morning series last season were a pronounced success and the demand from last year's subscribers prompted its continuance despite war times. As a finale for the

season's activities, Stuart Walker's Portmanteau Theater for the afternoon and evening of April 20 is mentioned. This will be Miss Cueny's third season as an independent manager. In that time she has so firmly won the confidence of the public, both for judgment of selection of artists and for business methods, that her place as manager is for all time established. From June 1 to Sept. 1, she occupied the important post of Director for the Women's Committee, Council of National Defense, Missouri Division, which evolved the organization of the State of Missouri for the registration of its women for service.

Do Important Music Work

The Associated Musicians of St. Louis resumed activities at the first meeting of the season 1917-1918 which was held Sept. 3 with the following officers in charge: President, George Enzinger; Vice-president, Miss Ethel Hudson; Corresponding Secretary, Ernest C. Kran; Recording Secretary, O. Wade Fahler; Treasurer, Karl Becker. The association received a very gratifying increase in its membership during the past year, a circumstance which should help materially to extend its influence in the musical life of St. Louis. One phase of its work which was inaugurated last year was the preparation of a technical course of music study outside of school to supplement the theoretical course which has been introduced in the course of study for high schools by the Board of Education. This work was entrusted to a committee of seven members.

The Missouri Chapter, American Guild of Organists, began their season on the evening of Sept. 24 with the first meeting preceded by the usual dinner. The officers for the chapter for the ensuing year are: Dean, Edward M. Read; Sub-Dean, Wm. M. Jenkins; Secretary, George Enzinger; Registrar, Lola B. England, and Treasurer, Alpha T. Stevens. In accordance with one of the objects of the Guild, that of working for a better understanding and a more general appreciation of organ music, a series of recitals by the members of the chapter was planned for the season. The membership of the chapter now comprises a large majority of the local organists and its influence in its particular branch of musical activity will be exerted accordingly.

Give Music Credits

In the stress of musical affairs none too much praise can be given to E. L. Couburn, Supervisor of Music of the Public Schools of St. Louis. Through his efforts there has this season been inaugurated in the high schools a course of music planned on a five hour per week basis, to be known as the Musical Art Course. This is the first time in the history of the St. Louis public schools that credit will be given along with other studies for musical training, which will be carried on from the time the student enters the high school until he graduates.

Numerous glee clubs will afford the better singers an opportunity for displaying their talents and from the enrollment this year there will be more than 350 pupils who will comprise many orchestras in the various grammar and high schools. This insures all students the opportunity of following the course for which they are best fitted or particularly adapted. For the preparation of the advanced pupils and choral work the students will be given a thorough study of Verdi's grand opera "Il Trovatore." The regular public concerts will be given later in the season as the work advances. This has been along the line of work that has been followed for the past four or five years and tends greatly to increase the musical appreciation of the coming generation. The music committee hopes to be able to demonstrate that music study has values that bring it within the definitions of the aim of the public school education.

Ernest R. Kroeger will be busily engaged with his manifold duties as usual. His school (Kroeger School of Music) has been a pronounced success and is known throughout the Middle West and Far West for its high standard of musical education. His pupils come from all States west of Pennsylvania. Many of these are teachers who wish the combination of piano and theoretical training, in order to insure them positions. The faculty of his school is carefully selected and follows along the lines mapped out by Mr. Kroeger. A. E.

[Continued on page 177]

ERNEST R. KROEGER

DIRECTOR

Kroeger School of Music

Piano and Lecture Recitals

MUSICAL ART BUILDING

SAINT LOUIS, MO.

TROY, N.Y., WILL HEAR MANY NOTED ARTISTS

Forty Citizens Pledge Aid to Support Concert Series—Clubs Resume Work

TROY, N. Y., Oct. 12.—A feature of the musical season of Troy will again be the popular Chromatic Club concerts, which proved such a success last year. The club, the members of which are forty citizens interested in musical matters, pledged to insure the financial success of the series, was revived last year after a lapse of several seasons. The patronage enjoyed is merited not only on account of the artists offered, but is inspired by civic pride and appreciation of the musical advantages afforded.

The first concert, which will be given in Music Hall, Dec. 6, will be a joint recital by May Peterson, soprano, and Clarence Whitehill, basso, both of the Metropolitan Opera Company. Other concerts will be Jan. 17, at Y. M. C. A. Hall, Mabel Garrison, soprano of the Metropolitan Opera Company, and Ethel Leginska, pianist; Feb. 14, in Music Hall, Giovanni Martinelli, tenor; April 11, in Y. M. C. A. Hall, Jacques Thibaud, the French violinist.

Manager Ben Franklin of Albany will give his usual course of subscription concerts, of which he has as yet made no announcement.

The Troy Vocal Society, with Christian A. Stein as conductor and William L. Glover as accompanist, has begun rehearsals for four concerts to be given exclusively by local artists. With the aid of the augmented chorus it is preparing to present broad and varied programs.

The Troy Symphony Orchestra has announced that its customary winter concert will be given in the spring instead.

The Imperial Concert Company is planning a busy season in Troy and vicinity. It comprises Olive S. Fitzjohn, soprano; Mary E. Ross, pianist; Edmund J. Northrup, baritone; Willard Lawrence, violoncellist, and Clarence Philip, violinist and manager.

A Glee Club that will add interest to the musical season is being formed at the Russell Sage College, under the direction of Helen Spear of the faculty.

The war does not appear to have interfered with the season's musical activities in Troy. H.

Frances Pelton-Jones, the harpsichordist, has been playing in a number of the Pacific Coast cities, under the direction of Paul Elder. After appearing in the Middle West she will reach New York late in November to fill a large number of engagements. Miss Pelton-Jones is under the management of W. R. Macdonald, Inc.

New Open-Air Theater Gives Powerful Impetus to St. Louis' Musical Activity

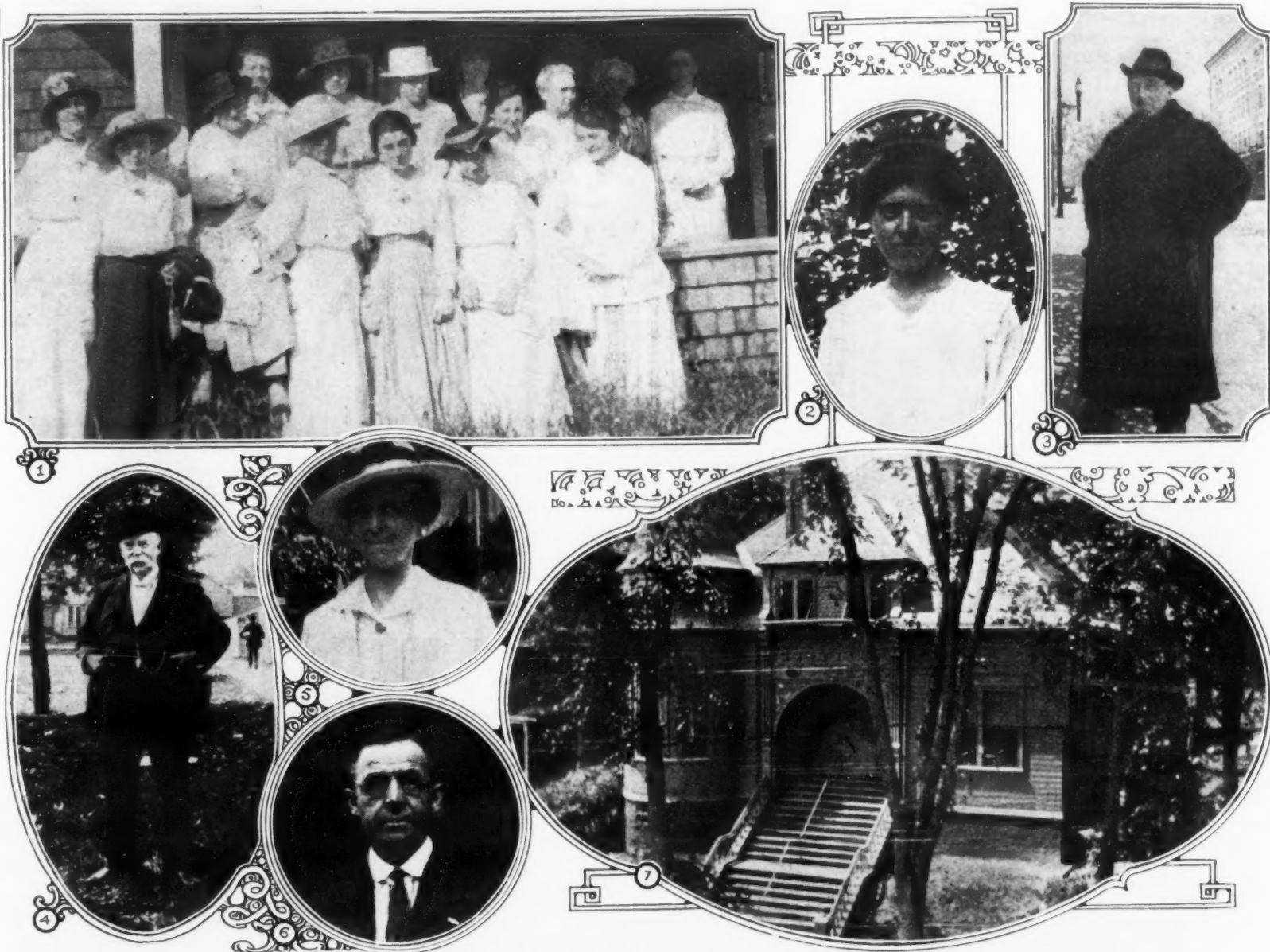
[Continued from page 176]

Kroeger is business manager and has contributed considerably to the success of the institution. Outside of the school, Mr. Kroeger is director of the Department of Music at Forest Park College, with which he has been associated for many years. He is also the head of that department at Hosmer Hall, a fine school for young girls, located in University City (a suburb). Each year Mr. Kroeger gives a number of recitals here and in the vicinity. He is one of the pioneers in "Lecture-Recitals" and his work at the summer session of Cornell University in this direction brought him many encomiums. He is a noted composer and some of his new works will be heard ere long and his spare time (when he has any) is taken up with the work in connection with the board of examiners of the Art Publication Society, which publishes the famous "Progressive Series."

Of course there will be the usual number of miscellaneous recitals and concerts during the year that are yet unannounced but which will ably fill in the gaps between the larger ones. Victor Lichtenstein, who is one of the prominent violin instructors in this city, who has a Young People's String Orchestra, will, as usual, give several concerts in the spring. These are always a source of enjoyment and the work of the young

BANGOR, "THE FESTIVAL CITY," PREPARING FOR CONVENTION OF MAINE MUSIC TEACHERS

Chorus of School Children from All Parts of State Will Welcome Pedagogues—Forming Community Chorus to Study Programs of the City's Annual Event



THE WORKERS WHO KEEP BANGOR IN THE FRONT RANKS OF MUSICAL CITIES

No. 1—Members of the Schumann Club of Bangor, Me., on an Outing. No. 2—Mrs. George Franklin Eaton, Supervisor of Music in the Public Schools of Bangor. No. 3—William Rogers Chapman, Director of the Maine Music Festivals. No. 4—F. O. Beal, President of the Eastern Maine Music Festival Association. No. 5—Harriet L. Stewart, Local Concert Manager. No. 6—Frank R. Atwood, President of the Bangor Festival Chorus. No. 7—The Memorial Parlors, in Which Practically All Important Recitals and Small Concerts Are Given; Bangor Festival Chorus Rehearsals Are Held Here

BANGOR, ME., Oct. 13.—The most important musical event of the entire year is the annual Maine Music Festival of which William R. Chapman of New York is director. The festivals, which have been given continuously since 1897, are held in the Auditorium, which seats about 3000.

An account of the festival given Sept. 27, 28, 29, has already appeared. The

list of artists composed Ame'ita Galli-Curci, Margaret Woodrow Wilson, Mary Warfel, harpist; Olive Marshall, Percy Grainger, Ethel Frank, Vernon Stiles and Duncan Robertson.

Adelbert W. Sprague, one of the foremost musicians of this city, musical director at the University of Maine, Orono, conductor of the Bangor Festival Chorus, Bangor Band, is working hard to better this already excellent department. The Cultural Course will be lengthened. In time, graduates in the musical course will receive the B. Mus. degree; but this is looking into the future. It is furthermore planned to have a course in interpretation and conducting.

Form Community Chorus

A sort of community chorus was formed last year at the University under the direction of Mr. Sprague, and which all members of the faculty and students were invited to join. This fall another chorus will be formed, its first plan being to study the music of the Maine Music Festival programs and probably affiliate to assist. The chorus may give one choral work and possibly an operetta. The University's strongest musical organization is (or was) the band, the official band of the Second Maine Regiment, which last year saw service in Mexico, the band holding the unique distinction of being the only college regimental band with military orders. The band did not return to the University till late in the fall, but before they returned a second band had been organized; then when recently orders came for the mobilization of the troops, both bands left, leaving the University without its most powerful asset. Consequently, a new band will have to be enlisted, which will be a tax to the Cadet Corps.

The Schumann Club, of which Anna Strickland is president, will engage no artists for the coming season, but it is probable that much of its work will be devoted to the Red Cross, and it is planned to devote more time this year to developing the talent of its ever growing list of members. An elaborate program for study has been arranged for

the coming year by Miss Strickland and Mrs. F. T. Persons, chairman of the program committee.

The Bangor Band, under Mr. Sprague, began its annual series of indoor concerts at the City Hall, Oct. 5. An extra concert will be given this season.

Plans of Horace M. Pullen, conductor of the Bangor Symphony Orchestra, which, it is expected, will begin its series of concerts for the coming season in November, will be announced later. Harriet L. Stewart, local concert manager, is as yet unable to make any definite statement in regard to her plans, although she has several proposals under consideration.

To Welcome Convention

This month the Maine Teachers' Convention will meet in this city. One of the special features will be a chorus of over 200 voices of grammar and high school children from all over the State who will unite at the Auditorium in presenting, in concert form, Flotow's "Martha." Mrs. George Eaton, supervisor of music in the public schools of this city, has been busily engaged in training the children for many months.

What the future has in store for our little city, musically, we do not know, but all are trying in one way or another "to do their bit" and to make the coming season one of the finest.

JUNE L. BRIGHT.

Seattle Philharmonic Entertains Men at Tacoma War Camp

TACOMA, WASH., Oct. 3.—The Seattle Philharmonic Orchestra, John M. Spar-gur, conductor, gave a concert recently at Camp Lewis for the soldiers in training there. The concert was greatly enjoyed by the men, who sat and stood in every place nearby where they could see and hear. All the numbers were vigorously applauded and many encores were demanded.

R. Festyn Davis, the Tacoma tenor, who is at present conductor of the choir at the First Baptist Church and the St. Cecilia Club, has been appointed director of music at Camp Lewis. A. W. R.

Second Concert by Clarksburg Orchestra

CLARKSBURG, W. VA., Oct. 13.—The second concert by the Clarksburg Orchestra Society was given at the Robinson-Grand Theater on Oct. 7. The work of the orchestra showed a marked improvement over the opening appearance of the organization. Mr. Kemmer directed with greater ease and the men seemed to have grown more accustomed to playing together. The soloists were F. Webster George and Mrs. R. V. Reger.

HERBERT W. COST.

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CHARLOTTE LUND



Miss Lund shown with Pacific Coast Norwegian Singers Association at their 12th Sangfoerening, Sept. 1 and 2, at which she scored as soloist

"Madame Charlotte Lund was heard for the first time on the Pacific Coast. It can be said of her, as was said of the Roman conqueror—'Veni, vidi, vici.' Madame Lund has great poise and elegance and charm of manner, that at once established her in the hearts of her public. Her voice is a high, clear and vibrant soprano—which she handles with a thorough understanding of tone and interpretation."—Washington Post (Seattle).

"Madame Charlotte Lund sang for the first time in the West. She proved herself an artist of the first rank. She must have studied many years to bring such perfection of tone. Madame Lund sang the aria 'Pleurez mes Yeux.' This was art, such as we have seldom heard here. Thunderous applause greeted the singer."—The West Coast (Seattle).

In Madame Lund's Chautauqua tournée this Summer, she sang to thousands with great success. The Winonah Herald has this to say:—

"In Madame Charlotte Lund, who at very short notice gave the song recital in place of Madame Schumann-Heink, who was scheduled to appear, we found a well poised, well schooled artist of marked personality."

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SUCCESS IN NEW YORK DEBUT
AT ÆOLIAN HALL, OCTOBER 12TH.

TRIBUNE—

HERALD—

TELEGRAPH—

In her German songs, especially those of Richard Strauss, the clarity of her diction and her quick sympathy of insight were admirable.

Her best singing came in quiet songs, for instance, in Schumann's "Wer machte Dich so krank" and "Alte Laute" and Hugo Wolf's "Und Willst Du Dienen Liebsten" and "Gesang Weylas." Her voice was even and beautiful. The endings of several of her songs were lovely. She makes a specialty of long, lingering pianissimo notes at the close of her songs, and some of them were truly beautiful.

Henrietta Conrad, the noted dramatic soprano, won artistic success and the applause of her hearers last evening in a well-chosen program in Aeolian Hall. Italian, French, German and English numbers furnished the wide range of her selections, which included widely contrasted gems from Mozart, Monteverdi, Scarlatti, Marcello, Schumann, Brahms, Wolf, Strauss, Horsman, Maley, La Forge and Rummel.



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FIRST MUNICIPAL MUSIC FESTIVAL IN BOISE TO UNITE CIVIC FORCES

Idaho City's Orchestra, Choruses, Opera Company and School Children Will Join in Imposing Community Event—Capital of Idaho to Again Present "Messiah" for Its Citizens—Twenty Organizations Working for Musical Fête—Mayor Hays an Ardent Supporter of Socialized Music

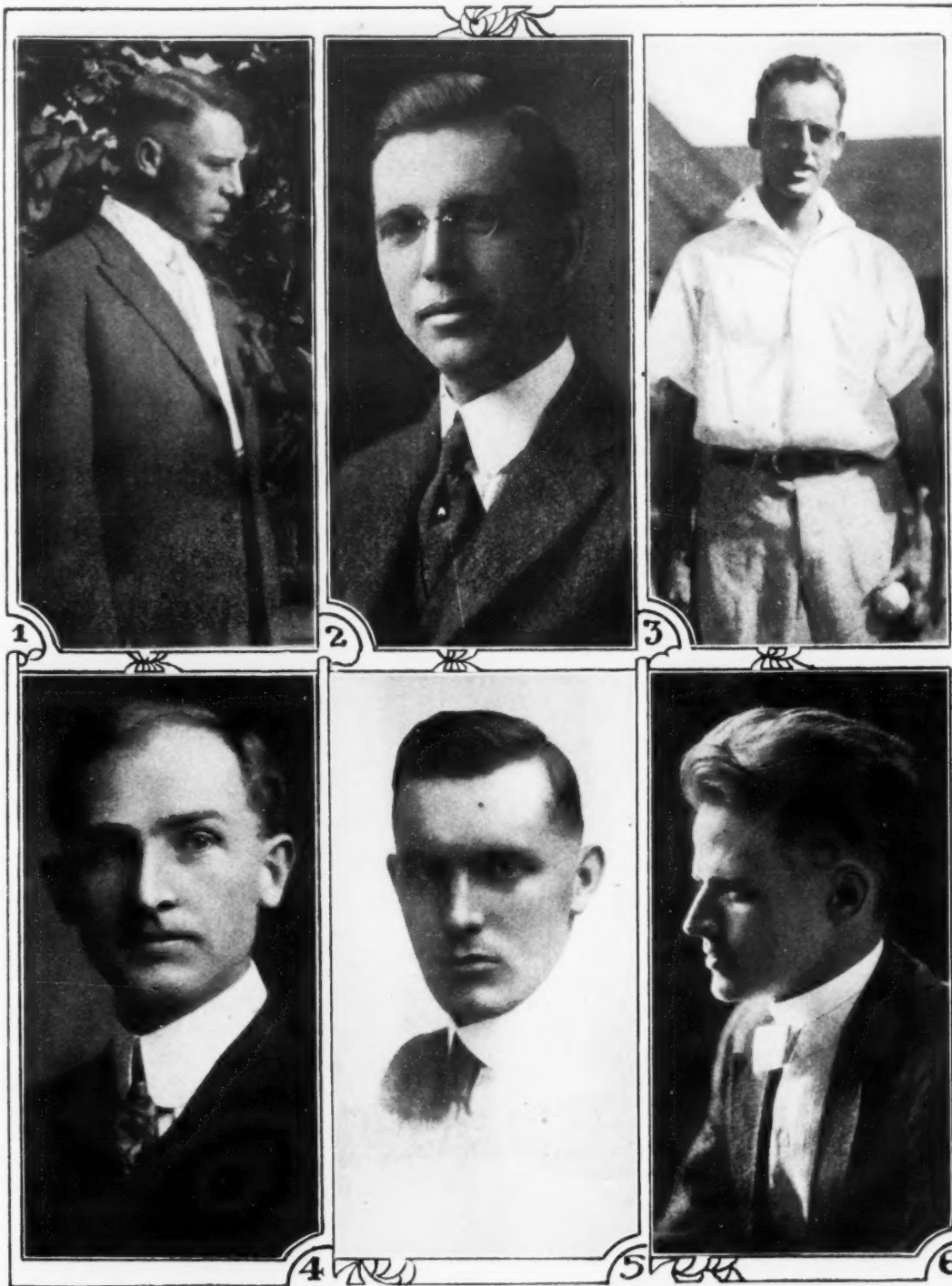
BOISE, IDAHO, Oct. 10.—This city at last seems to have arisen to a new plane of municipal consciousness, for by common consent some fifteen of twenty musical organizations which have heretofore "paddled their own canoe" have come together in a spirit of service and co-operation.

The new plan involves the formation of these units into a Civic Festival Chorus, which will give the annual free municipal Christmas "Messiah" on larger and more inclusive scale than heretofore, and also the instituting of the city's first spring music festival.

Eugene A. Farner, conductor, has given freely of his time and talent and will be the director of the new enterprise, and because of the willingness of the musicians and chorus singers, together with orchestral forces to enter into the spirit of the plan with him, he feels that ultimate success will crown his efforts.

Gounod's "Redemption" will be presented at the festival and a light opera, a band concert, a symphony concert and recitals by various units, will, it is expected, make up a week's fête. Co-operation with the inter-city spring high school festival and pageants is looked for and this with the hoped for visit of the Boston Grand Opera Company will make a new epoch in the life of the capital city of Idaho. At this date the following units have had representation at the general committee meetings:

Baptist Church Choir, Mrs. Lidia Adams, director; Boise Choral Society, Allen Eaton, president; Boise Concert Orchestra, A. J. Tompkins, conductor; Christian Church Choir, L. E. Allumbaugh, director; Columbian Club, music department, Mrs. Earl Adams, president; Immanuel Methodist Choir, C. E. Biggs, director; First Methodist Church Choir, Ira Schaffner, director; Dr. R. L. Glase, chairman Male Glee Club; Municipal Band, George Fleharty, director; St. Michael's Cathedral, E. A. Farner, choir-master; Treble Clef Club, Mrs. Adams, director; Tuesday Music Club, Mrs. A. A. Fraiser, president. Other organ-



CHIEFS OF THE CIVIC MUSIC BODIES OF BOISE, IDAHO

No. 1—L. W. Ensign, President of the Boise Municipal Music Course. No. 2—Albert J. Tompkins, Director, Boise Symphony Orchestra. No. 3—Allen B. Eaton, Local Tennis Champion, President Boise Choral Society. No. 4—William F. Bee, President Boise Symphony Orchestra. No. 5—Leslie D. Hanson, New Director of Music at Boise High School. No. 6—Eugene A. Farner, Conductor Boise Civic Festival Chorus

izations which are expected to take official action and report shortly are: Boise Conservatory of Music, Boise High School Glee Clubs, Boise Symphony Board, Christ Church Choir, St. John's Choir, St. Margaret's School Music Department, St. Theresa's School Music Department, and many classes from private teachers.

Community singing will be embraced in the rehearsals of the Festival Chorus.

Orchestral Season

The Boise Concert Orchestra, Albert J. Tompkins, conductor, promises another

bilities and opportunities and will assist the agency somewhat in its efforts.

Edmonton has long been the musical center of the province, but judging from present indications, Calgary will soon outstrip her rival and be the leading musical center in Western Canada.

LAWRENCE A. LAMBERT.

Albertina Rasch to Give Recital of Dancing in New York

Albertina Rasch, the ballerina, who recently returned to New York from her tour of the Middle West for a week's rest, announces that she will give a recital of dancing in the late spring. Negotiations are in progress for one of the intimate theaters near Broadway and an elaborate program of classic and modern dancing will be presented. Three sets of Urban scenery will be used, a conductor of international fame will lead the symphony orchestra and the program will include Greek, Chinese, Japanese, Arabian, Indian, Assyrian and Russian dances, as well as the customary divertissement, of the French, Spanish, Italian and Hungarian schools of ballet. For some of the numbers special music has been composed and arranged.

Beatrice MacCue Aids Red Cross

Beatrice MacCue, the young American contralto, has been contributing her services freely for the Red Cross. On Oct. 8 she appeared at Marlboro, N. J., singing, as is her custom, several American songs. Miss MacCue was also heard in duets with Kathleen Lawler, soprano.

season of two or more symphonic concerts. Although a smaller orchestra than the so-called Boise Symphony Orchestra which existed two years ago, Mr. Tompkins' seriousness has made it a vehicle of sincere music culture. The Boise Symphony Orchestra under the presidency of William F. Bee still retains its identity in its board of directors and by reason of a long past existing over a period of twelve successful seasons, hopes to help the cause of symphonic music in this city. The board of the symphony has been quiescent for two years in order that the concert orchestra might give expression to a more serious attitude and it is hoped that the two elements may soon find a basis of co-operation.

The Tuesday Music Club plans to increase its membership from thirty-five to fifty members this season. Mrs. A. A. Fraiser as president of the organization has announced that they will study "American Composers" this year, each meeting presenting a full program by the composer studied; during the year they have three open meetings, at which time the public interested is invited to be present. They are planning on organizing a women's chorus of the members shortly, and expect to bring several renowned artists to Boise during the winter.

The music department of the Columbian Club promises to be on a much larger scale than heretofore attempted, the energetic president, Mrs. Earl Adams, having attractive educational plans. Once each month a concert will be given in the club rooms, either by club members or local talent. The club has a women's double trio, and will organize a women's chorus under the direction of Mrs. Lida Adams. Each week Lilian Smith, director of the Boise Conservatory of Music, will conduct a class in musical history and following it a program will be given relative to the topic studied.

The music department of the Columbian Club is filling a need in Boise well worthy of the effort that is put forth.

Arranging Big Festival

The music department of the Boise High School under the directorship of Leslie Hanson is working out a plan to co-operate with several high schools in this valley, and in the spring present a large festival and pageant.

The Boise Municipal Band, composed of forty pieces and under the baton of George Fleharty, has been recognized as one of the finest concert bands in the Northwest. The city will probably double the number of concerts given next year.

That the coming year will bring much music to our city now seems certain. L. W. Ensign, who is president of the Boise Municipal Music Board, has the assurance of booking several prominent organizations, as well as artists during the winter.

Mayor S. H. Hays, being an ardent supporter of all kinds of community and municipal music, has been a great aid to the local musicians in helping them present their cause, and as Boise grows as a city, she will adopt MUSICAL AMERICA's propaganda and "grow singing."

OLIVER C. JONES.

WESTERN CANADA WAKES UP

Establishing of Concert Bureau at Calgary, Alberta, Helps to Bring New Musical Era—Celebrated Artists to Visit Section—Allotment of Provincial Festival to Calgary Spurs Community—Working to Organize Symphony Orchestra—City Seeks to Outstrip Edmonton Musically

CALGARY, ALBERTA, Oct. 10.—Although the people of western Canada are chiefly concerned at the present moment with patriotic and relief work and are concentrating their energies on the winning of the war, yet they are finding time to devote themselves to good music. It may be said that never in the history of Western Canada has such interest been exhibited in the great artists of the day and the factor that has been chiefly responsible for this great revival of music activities is the Western Canada Concert Bureau, a recently established concern, with headquarters at Calgary, Alberta.

This bureau is presenting a course including the following: Cecil Fanning, Ethel Leginska, Redferne Hollinshead, Zoellner String Quartet, Leopold Godowsky, Morgan Kingston, Edgar Schofield,

Cherniavsky Trio, Eugen Ysaye or Mischa Elman and others.

The Calgary Musical Agency is co-operating with the larger concern, the Western Canada Concert Bureau, in presenting the artists. The artists' names in the course are Cecil Fanning, Ethel Leginska, Redferne Hollinshead, Zoellner String Quartet, Louis Graveure, Leopold Godowsky, Morgan Kingston, Edgar Schofield, Cherniavsky Trio and either Eugen Ysaye or Mischa Elman.

A great impetus has been given music matters in this city by reason of the Provincial Musical Festival being allotted to Calgary for May, 1918, and it is certain that the city is going to be benefited greatly both in an educational and artistic way by reason of the artists which the agency is bringing.

A movement is afoot to form a Symphony Orchestra and also to present "Faust" with local singers during the winter season. The Women's Musical Club is just awakening to its responsi-

ROANOKE, VA., CLUB TO PRESENT NOTED ARTISTS

Thursday Morning Members Launch a Community Chorus Movement—To Aid War Charity

ROANOKE, VA., Oct. 14.—The plans of the Thursday Morning Music Club for the coming year are conservative on account of war conditions. The series of artists' concerts include such well-known artists as Evan Williams, Emma Roberts, with Frank La Forge, Salvatore Stefano, Greto Torpadie and Margaret Woodrow Wilson, who will give a concert for the benefit of the Wounded Soldiers' Relief Fund.

A community chorus is now being organized under the direction of the club and a series of lectures on the opera has been arranged. Six lectures will also be given by Mrs. William Gordon Robertson.

At the first morning musicale of the season the visiting artist was Charles Barjes, violinist, who is a newcomer in Roanoke. Mr. Barjes made an excellent impression by his intelligent playing. The club recently elected the following officers for the coming year:

President, Mrs. P. A. Blackwell; First Vice-President, Mrs. Mercer Hartman; Second Vice-President, Mrs. Fleming Hurt; Treasurer, Mrs. J. P. Flippo; Recording Secretary, Blanch Deal; Corresponding Secretary, Mrs. Geo. Jones; Librarian, Corinne Lockett; Chairman Choral Society, Mrs. Beverly Wortham.

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L. Rabinov, Mezzo Soprano }

Vivian Holt, Famous Coloratura Soprano

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Miriam Collins, lately with "Experience"

Jean King, lately with "Fixing Sisters"

Helen Weer, lately with "The Music Master"

Florence Jay, lately with "Fixing Sisters"

Norma Vizetelli, lately with "Princess Pat"

Dave Quixano, lately with "Princess Pat"

Martin Haydon, lately with "Princess Pat"

Also Master Bernard Strain, the 11 year old boy soprano, who created a sensation in his appearances last summer—and many others.

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WICHITA TO HAVE A NEW SYMPHONY ORCHESTRA

Rafael Navas Plans Organization That Will Provide Popular-Priced Concerts for Students and Children—Galli-Curci, Melba, Fanning and Mero to Appear in Merle Armitage Course—City Has New Recital Hall

WICHITA, KAN., Oct. 12.—Wichita is certainly on the map musically. Last year at the beginning of the musical season we were proud of our facilities for musical education of the pupils that come to us from all over the country. There are something like 3000 pupils studying music of various branches in this city. Until one investigates it hardly seems possible that there are so many students and such serious ones.

Wichita is called the "Peerless Princess City." And she has a right to the name. There are two large co-educational schools that draw their pupils all over the Southwest, Friends University and Fairmount College. Both of these schools have conservatories in connection with them. Then Mount Carmel Academy, the convent school for girls, has a most remarkable faculty. Its harp quartet is one of the best combinations of semi-professional talent in the Southwest. One of the little players is Charlena Diamond. Charlena is only fifteen, but has been playing harp for years and is the granddaughter of old Professor Sanford, one of the pioneer bandmen of Kansas. This quartet gave a remarkable recital this spring.

Wichita's Many Teachers

Besides this there are the downtown studios of the Brokaws, consisting of Florence Young Brokaw, pianist, and Ralph Brokaw, violinist; Inez Dodds Barbour, vocalist; Rafael Navas, pianist; Katharina Elliott, pianist; Charles Davis Charter, vocalist; Harry Evans, vocalist, all of whom at some time have taught in conservatories and left in order to do more individual work. Besides these there are innumerable teachers who have studios in their own homes and large classes. Mrs. Edward Gruger, Mrs. Malvina Waldron, Mrs. Brice Griffith, Mrs. Jetta Campbell Stanley, Mrs. E. E. Higginson and Mrs. Clyde Mateson are among the more prominent of these.

The music clubs have at the present dwindled down to mostly women's organizations, the Saturday Afternoon Club and the Wichita Musical Club. The object of the latter is to encourage young musicians. The object of the Sat-

Rapid Survey of Wichita's Music

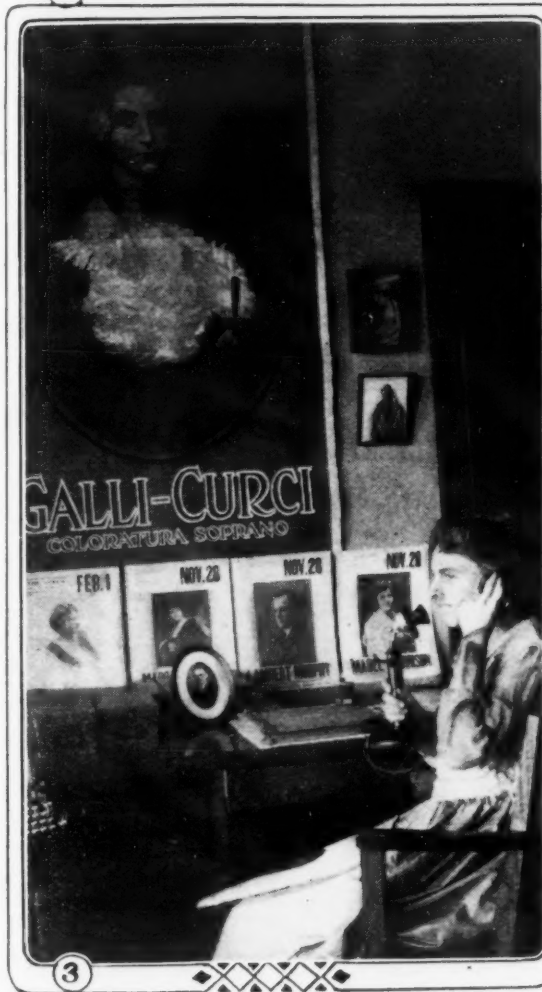
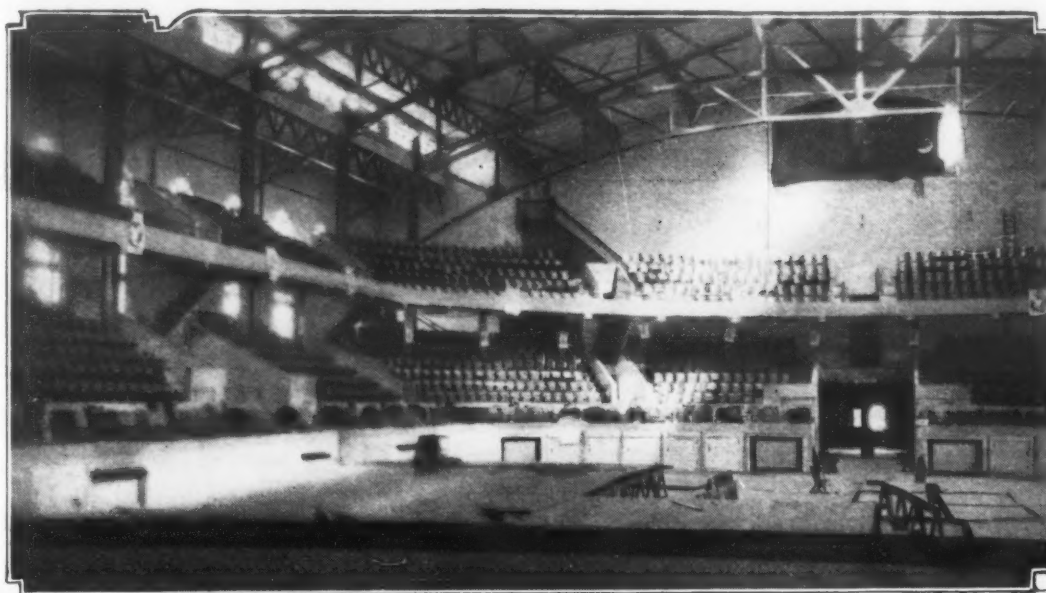
Wichita Chorus
Symphony Orchestra
Merle Armitage Course
Saturday Afternoon Club
Wichita Musical Club
Musicians' Club
Metropolitan Quartet
Two Musical Conservatories

urday Afternoon Music Club is to encourage love of music in amateurs.

The Musicians' Club, supposed to be a professional club, is not very representative of the profession any longer. It was responsible for our successful May Festivals, however.

The Armitage Course

There are three or four concert courses. The Wichita Chorus has a course each year that has brought excellent artists. The chief of these attractions for the coming year is Melba. The most successful of the courses is the Merle Armitage all-star course. This course handles only real stars and is the only course in the State that has booked Galli-Curci. Also for the first time Yolando Mero, the pianist, will appear under their management in joint concert with Cecil Fanning, the young baritone that created such a furore last year at the Innes Tea Room Concerts. The Metropolitan Quartet is also to appear under their management for its only Western engagement.



No. 1—Interior of the Forum Theater in Wichita, which Seats 15,000 Persons. No. 2—The Wichita College of Music Auditorium. No. 3—Edna Armitage, Sister of Merle Armitage, and Who Has Charge of the All-Star Course This Season. No. 4—Interior of the Wichita College of Music Auditorium. No. 5—Rafael Navas, Director of the Wichita Symphony Orchestra

The huge municipal theater, the Forum, is used for this purpose and is already over half sold out. The prices for this course are reasonable, and the forum is fixed in such a way there is not a bad seat in the house.

To Form Symphony Orchestra

Rafael Navas is now arranging to start a symphony orchestra that will play every Wednesday night. Twenty-five cents admission will be charged, and Saturday afternoon concerts for children

and students will cost ten cents per ticket. Mr. Navas has promised some interesting programs. Mr. Navas will direct the orchestra of thirty pieces and expects to make tours for merely the expenses of the orchestra, so that people will become interested in the symphonic form of music.

Matin & Adams Music Company have certainly been doing their bit for the teacher and student. They have just remodeled the Michigan Building, a six-story building, and moved their music

store into it. They have arranged for a most attractive music recital hall and offered it to the public for mere expenses.

We are to have two opera seasons, the Boston Opera Company and the San Carlo Company. This is the third season for the San Carlo and they are always welcomed with enthusiasm.

There is also the Wichita College of Music with Philharmony Hall for students' recitals and the Crawford Theater, where the Wichita Chorus holds its recitals.

KATHARINA ELLIOTT.

TOLEDO CIVIC MUSIC LEAGUE OPENS SEASON

Galli-Curci and Ganz Thrill a Large Audience in Notable Recital—Big Hall Remodeled

TOLEDO, OHIO, Oct. 9.—The Civic Music League opened its third season last evening with a brilliant concert given by Amelita Galli-Curci, soprano, and Rudolph Ganz, pianist. The concert was given in the Terminal Auditorium, the building which the league remodeled last year to serve until some adequate music hall can be built. Between four and five thousand people heard the concert and, judging from the reception given the artists, one would say that Toledo was more than pleased with the first number of the course.

Galli-Curci was in splendid voice and could not have done her coloratura work better, it seemed. Of course, people went to hear her, but they came away feeling that honors had been equally shared with Mr. Ganz, for his playing was noteworthy and he held the large audience throughout all his numbers, as did Galli-Curci. A pianist's lot is not an easy one when playing in a hall the size of the Terminal. Mr. Ganz opened the program with the Chaconne of Bach-Busoni, which he played magnificently. His other two

groups, consisting of numbers by Liszt, Chopin, Saint-Saens, Sibelius and Ganz were all well chosen.

Mme. Galli-Curci opened her part of the program with the "Bell Song" from

"Lakmé," Manuel Berenguer playing the flute obbligato. This was probably the most brilliant thing the soprano did. She closed the program with the "Mad Scene" from "Lucia di Lammermoor." J. H. H.

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OF

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Miss Linnie Love and Miss Lorna Lea are two young ladies who sang for me the other day in various duets in the most charming manner. In addition to having beautiful voices, one of these young ladies is an excellent pianist. On Friday I heard them again at a public performance, where the applause that greeted their work was spontaneous and hearty. I am sure you will be satisfied with what they do, as they are among the most musically of all the great number of people I have heard lately.
(Signed) DAVID BISPHAM.

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Boston American, 1917.

Unquestionable talent.
Boston Globe, 1917.

Engaging presence.
Boston Advertiser, 1917.

Light finger technique, which is required in much
of Chopin music. *Boston American*, 1917.

Large audience was enthusiastic.
Boston Herald, 1916.

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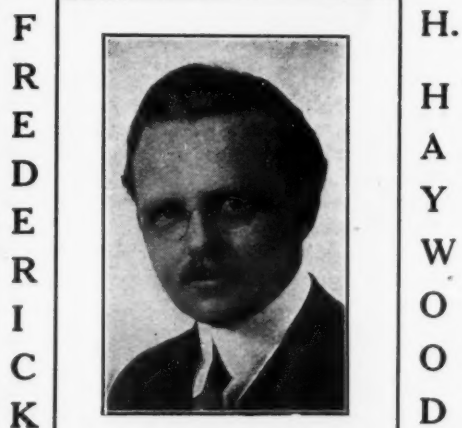
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Musical Flood Will Sweep New Haven This Season

Leading Local Concert Managers Highly Optimistic Over Outlook—Foster the American Composer in Connecticut City—Steinert Services Up to Usual Mark—Parker Orchestra to Give Five Notable Concerts

NEW HAVEN, CONN., Oct. 13.—Now, as never before in the history of this country, is the time for America to make use of its own products.

American music and its makers, composers who of late years have been sadly neglected, have this day reached a great pinnacle, where fame and fortune, which long they have striven for, stands at their door.

Right here in New Haven, the home of such representative American composers as Horatio W. Parker, David S. Smith, Harry B. Jepson and William E. Haesche, there are musicians who are working hard to win the battle for democracy in music in America.

There are many music clubs in New Haven and vicinity, that have done much to help the young American composer. The programs of the clubs have contained compositions of a decided meritorious character, and the members have enthusiastically brought out the talent of these potential young MacDowells and Nevins.

Will Be Deluge of Music

New Haven will this season be deluged with music. The leading concert managers have expressed themselves as being most optimistic as to the results of their offerings. The series of concerts to be given by Rudolph Steinert, the Yale School of Music, and individual persons, vouch for the high standard of musical attractions New Haven will receive.

One thing this city is badly in need of—another music hall. There are many theaters in New Haven, but most of them are of little use as concert auditoriums. The only hall suitable for music purposes is Woolsey Hall, which is owned by Yale University, and cannot be used without the sanction of Yale. Therefore, New Haven frequently loses many concerts each year because of the fact that independent organizations are not approved by the committee appointed by the college.

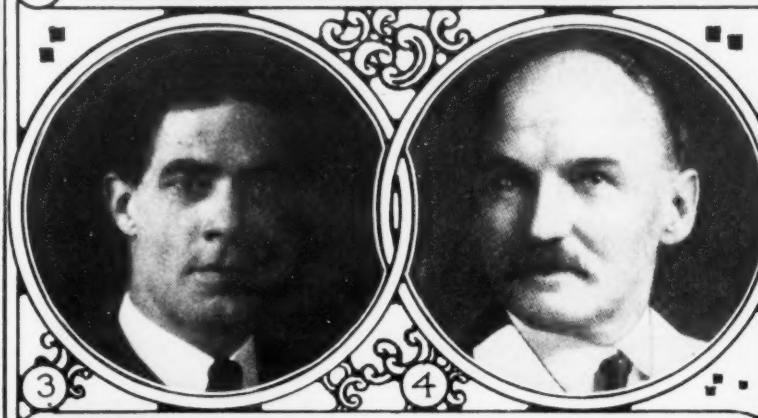
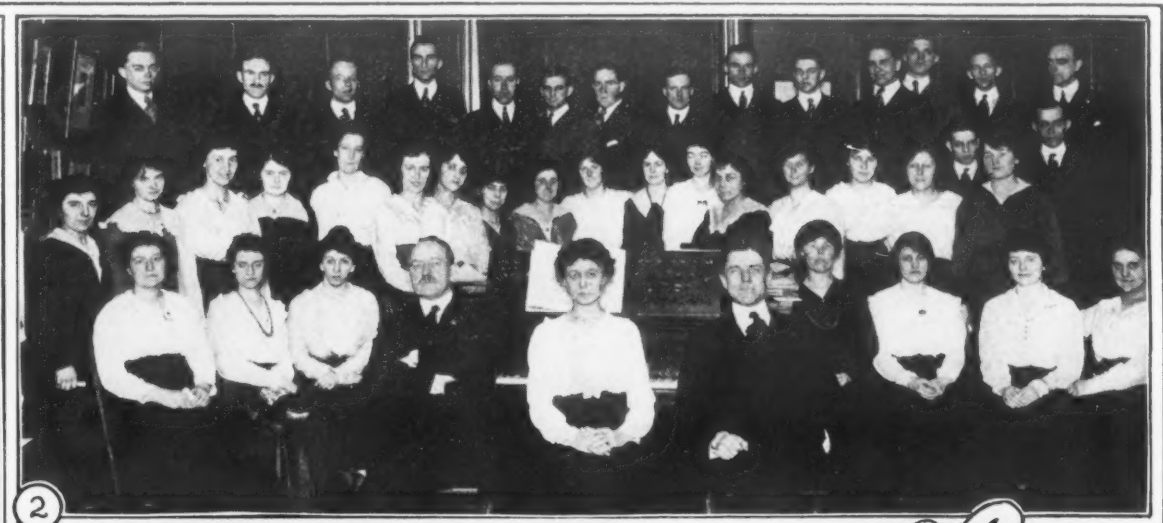
The plans of the New Haven Symphony Orchestra have been completed. All the concerts, five in number, which heretofore have been given in the afternoons, will this year take place on Wednesday evenings. The conductor will be Horatio Parker. The artists and dates are: Harold Bauer, Nov. 7; Fritz Kreisler, Dec. 12; Marie Sundelius, Jan. 9; Pablo Casals, Feb. 20; Guiomar Novaes, March 20.

No Kneisel Concerts

The concerts by the Kneisel Quartet, which have been so enjoyed here for many years, will be omitted this year. The catalog of the Yale School of Music in referring to the Kneisels says: "The University Chamber concerts were founded in 1887 through the unselfish efforts of Harlow Gale, '85, and William Lyon Phelps, '87, who in that year collected subscriptions, engaged Mr. Gustave Dannreuther's Beethoven Quartet for a series of concerts and paid the resulting deficit themselves.

"The spirit of the founders was transmitted to successors who were able to carry on their labors and an annual series has been given without interruption since. The community has had inestimable benefit from these regularly received opportunities for the most delicate and refined of musical entertainments.

"For twenty-nine years the Kneisel Quartet has given the major part of these concerts, frequently the whole series. With profound regret we have now learned that the organization is to be disbanded. Their visits have always been most welcome and most valuable.



IMPORTANT PERSONS IN NEW HAVEN'S MUSICAL ACTIVITIES

No. 1—Isidore Troostwyk, Conductor of the New Haven String Orchestra. No. 2—The George Chadwick Stock Chorus. No. 3—Louis Felsburg, Manager, New Haven Symphony Orchestra. No. 4—Harry B. Jepson, University Organist at Yale. No. 5—Woolsey Hall, Where the New Haven Symphony Concerts and the Steinert Series Will Take Place. No. 6—Rudolf Steinert, Music Patron and Sponsor for the Series Bearing His Name. No. 7—Jacinto F. Marcosano, Local Manager of Concerts

It is hard to imagine chamber music more perfectly presented than it has been by them and we shall sorely miss their ministrations."

Yale Music School Opens

The new Yale School of Music, which is to be known as the Albert Arnold Sprague Memorial Hall, named after the donor, a Yale graduate and a resident of Chicago, is now open. The enrollment at the school is smaller than in former years. The hall of the new building is admirably adapted for concerts and recitals. The cornerstone will be laid during the last week in October,

ing, by classes, in the public schools of New Haven, introduced last year, is fast losing its appeal. At the introduction of it there seemed to be considerable enthusiasm shown by the pupils and parents. The instructors chosen for the work were decidedly incapable and inexperienced. The results attained by them may best be summarized by the remark made to the writer, "but what can you expect for ten cents." (The amount paid for each lesson was ten cents.)

Woman's Club Active

The New Haven Woman's Club, with a membership of over 350, held its first meeting of the fall on Sept. 28 in Center Church House. The object of this club is social, intellectual and ethical advancement, and the year book, just published, shows an interesting program along these lines.

A new feature this year is the music department, with Mrs. Philips Sellers chairman, assisted by Mrs. William E. Haesche. Mrs. Frederick Brown will be the hostess for a musicale, "Modern Composers," and on Thursday, March 21, an afternoon recital of "Folk Songs" will be arranged by Mrs. William E. Haesche.

The new director of the Neighborhood Settlement House is Miss Briggs. She has had considerable experience in the music department of a settlement in West Newton, Mass., and is well qualified for the work in New Haven. Arthur Farwell was one of the lecturers at the House last season. Those who will speak at the Neighborhood House this year are Dr. Horatio W. Parker, Prof. Harry B. Jepson, Prof. David S. Smith, Walter Ruel Cowles.

Steinert Series Notable

Rudolph Steinert, whose concerts for the past few years have been a feature of the music seasons here, presents a

brilliant array of artists in his course. The concerts, as in previous years, will be under the auspices of the Yale School of Music, and will be given in Woolsey Hall. They are: Mme. Schumann-Heink, Nov. 23; the New York Philharmonic Orchestra (Josef Stransky, conductor), Yolando Mero, soloist, Feb. 12; Frieda Hempel, Feb. 28; Galli-Curci, March 11.

Several other artists will appear after the regular series. The names with dates will be announced later.

The New Haven String Orchestra, Prof. Isidore Troostwyk of the Yale School of Music, director, will begin rehearsals soon. The orchestra now numbers over fifty-five players. The soloist for the annual concert in the spring has not as yet been engaged. Prof. Troostwyk is planning to introduce several works new to music-lovers of New Haven.

One of the first concerts of the season here will be the one being arranged by Jacinto Marcosano, who last year successfully presented the late Luca Botta in concert at the Hyperion Theater. This year Mr. Marcosano's artist will be Giuseppe de Luca, baritone of the Metropolitan Opera Company. The concert is for the benefit of the American Ambulance Service and will take place some time in October in the Hyperion Theater.

A symphony orchestra under Mr. Marcosano's direction will play.

Jacinto Marcosano is a musician who is doing much to cultivate the interest for good music in New Haven. Last year he founded the New Haven Philharmonic Band of seventy-five pieces, whose first concert was an artistic achievement in every way.

A series of five organ recitals is to be given by Harry B. Jepson, University

[Continued on page 184]

Musical Strength of New Haven

Five Active Local Concert Managers
Six Choral Societies
Two Opera Clubs
Three Pupils' Choruses
Six Bands
Three Orchestras
Two Hundred and Fifty-five Teachers of Music
Three Music Clubs
One Settlement Music School

on which occasion it is planned to have notable musicians take part, and an appropriate program is being arranged. An account of the event will appear in a later issue of MUSICAL AMERICA.

The attractions to be presented in the Sprague Memorial Hall during the year will be: Maud Powell, Nov. 14; Ratan Devi, Nov. 21; the Barrère Ensemble, Dec. 5; Lucy Gates, Jan. 23; the Flonzaley Quartet, Feb. 6; Loraine Wyman and Howard Brockway, Feb. 27; Ossip Gabrilowitsch, March 6.

We are glad to learn that violin teach-

Musical Flood Will Sweep New Haven This Season

[Continued from page 183]

organist at Yale. The recitals are to take place in Woolsey Hall. Prof. Jepson will play on the newly remodelled Newberry organ. The public will be charged twenty-five cents for single recitals. All the recitals will be on Friday evenings. The dates are: Oct. 19, Nov. 2, Nov. 16, Nov. 30, Dec. 14.

A series of "Expositions of Classical and Modern Chamber Music" by Arthur Whiting, assisted by other artists, will, as usual, be given in Lampson Lyceum.

The recitals by students in the Yale School will be interesting events. The annual concert will take place in Woolsey Hall, and the New Haven Symphony Orchestra will play the original compositions written by the students.

Stock Chorus Active

The George Chadwick Stock Chorus, an organization now in its tenth year,

composed of students of Mr. Stock, is planning to give a number of patriotic concerts. A feature of these concerts will be the singing of American songs and anthems.

The Arthur Troostwyk Violin School announces its seventh season. The enrollment at the school shows an increase in attendance over the past year.

The Eva Lear Chapter, D. A. R., is to give a musicale on the afternoon of Oct. 15. An interesting program has been arranged by Ruth Seltman, the young soprano of this city.

The Yale Glee Club and the University Orchestra will give their usual annual concert this season at Woolsey Hall in January.

The first concert of the Harugari Singing Society, Max Dessauer conductor, will take place Sunday afternoon, Oct. 21. At this concert Ruth Seltman, soprano, and Leo Troostwyk, cellist, will be heard. The society is to give all the

concerts on Sunday afternoons in Harugari Hall, in West Haven.

John McCormack will once more be heard in this city, probably during the spring. He will be one of the Steinert attractions.

To Give "Wishing Ring"

The Woman's Club has arranged to stage the musical comedy "The Wishing Ring" on Monday and Tuesday, Nov. 12 and 13, at the Shubert Theater. The performance will be given under professional producers and rehearsals will begin Oct. 22. The principals will be drawn from the leading musical and dramatic talent of the city. More than 350 people will participate in the choruses and the interpretative dances. It is probable that other musical attractions than those already planned will be offered to New Haveners during the season.

Irving Beebe, a former student in the

Yale School of Music, appeared at the Shubert Theater recently in "Have a Heart." Mr. Beebe is a member of the original company. His home is in this city. While he was at Yale Irving Beebe was leader of the glee club and sang at many of the Music School concerts.

Several concerts will be given in the ballroom of the Hotel Taft this season.

Mr. Clayton E. Hotchkiss of Stamford, Conn., has been appointed instructor in Public School Music at the Yale School of Music. This is a new course and is introduced for the first time at the school.

It is now opportune to mention that our esteemed friend, Prof. William Lyon Phelps, of the English Department at Yale, and president of the New Haven Symphony Orchestra, leaves New Haven for a year's absence, having been given his sabbatical year by Yale. His presence at the concerts this season will be sorely missed.

ARTHUR TROOSTWYK.

The New Haven Symphony Orchestra: An Appreciation

By WILLIAM LYON PHELPS

ON Thursday afternoon, March 4, 1895, the New Haven Symphony Orchestra, then consisting of forty musicians, gave its first concert. The scene was old Alumni Hall, on the Yale Campus, and the concert was given to a loud accompaniment of squeaking chairs. Prof. Horatio Parker, a young man of thirty-one, was the conductor, and he also conducted at the concert in March, 1916, when the orchestra celebrated its twenty-first birthday. Professor Parker came to Yale in 1894, so that in just one year he had organized—for the first time in New Haven—a complete orchestra, prepared to give concerts of classical music. He has conducted every single concert from first to last, with the exception of two sabbatical years in Europe. In 1901-2 his substitute was Edgar Stillman Kelley; in 1912-13, David Stanley Smith.

The orchestra gives five concerts every year, and sometimes an extra "popular" one. Four of the concerts are and must be in the afternoon, because nearly every member of the company has some professional engagement in the evening. It is impossible to pay the players anything except a meager salary, and a considerable number appear in the orchestra at an actual pecuniary sacrifice. But a fine spirit of co-operation and devotion has animated the whole band from the start, and if a visitor could see them at one of their jollification meetings, he would understand one reason for the success of their concerts.

A Tribute to Mr. Steinert

One reason why New Haven is so proud of its orchestra is because it has been so capably managed and directed. The late Morris Steinert, one of the most interesting and one of the most public-spirited men in the history of the city, was the first president of the organization and remained in office until his death in 1912. During the early years when an annual deficit was as certain as the progress of the seasons, Mr. Steinert gave constantly and generously; his benefactions were innumerable and characterized by a spirit even more helpful than practical aid.

Morris Steinert was one of the most striking and one of the most charming personalities I have ever known; his enthusiasm and delight in music grew steadily with advancing years. I sat next to him at almost the last concert he attended and can remember the tears in his eyes while the orchestra was playing Mozart. His generosity to the Yale University School of Music is shown in his gift of the unique Morris Steinert Collection, which consists of a large number of "ancient keyed and stringed instruments in a state of excellent preservation," and which is visited weekly by many admirers. It is of great value to the school in illustrating the courses given in the history of music.

Mr. Steinert also founded an annual prize of \$100 in the Music School which

has been continued by the generosity of his son, Rudolph Steinert. The Steinert family is a great asset in the cause of music at New Haven, and many a concert by distinguished visiting artists has been made possible by their combined enterprise and generosity.

The manager of the orchestra is Louis Felsburg, the tympanist; any difficulty that arises is immediately referred to him, and when one remembers how sensitive and how delicately "responsive" the nerves of musicians are, one must give this man much credit for maintaining iron discipline with the minimum of irritation or dissatisfaction.

A Valuable Concertmeister

The concertmeister, Professor Isidore Troostwyk, is an admirable violinist, and a thorough musician both in sound knowledge and in temperament. No single player is more important to the welfare of the orchestra than he. He has contributed to its success by his beautiful

playing for many years; but the contribution of which he is most proud is his two sons, Lee and Arthur, both of whom are in the orchestra and steadily growing in grace.

One of the first violins, William E. Haesche, has composed many works, of which the orchestra has played a complete symphony and "A Forest Idyl."

The conductor, Professor Horatio Parker, is so well known on both sides of the ocean that it is unnecessary to write his biography. He has twice won a \$10,000 prize for the best opera, each time from a strong field of competitors. Of all his music, I think I like best the oratorio, "Hora Novissima," and the music written for Prof. Thomas D. Goodell's brilliant Greek Ode, sung by a great chorus at the Yale Bicentennial in 1901, and some of his songs, notably "The Lark Now Leaves Her War'ry Nest." Professor Parker's music has often been played by the orchestra. David Stanley Smith, who has just been advanced to a full professorship of music at Yale, is one of Mr. Parker's most distinguished pupils, and is an admirable conductor. He has a long list of original compositions to his credit, ranging in merit from the early and rather slight "L'Allegro" to the fine "Prince Hal" Overture, which has been played in many cities in America in the last two years. Mr. Smith has also written an opera, which I hope to have the pleasure of hearing some day.

B Sharp Music Club of Utica Encourages Community Singing

Ten-Minute "Sings" to Be Made a Feature of City's Public School Music—Organization Offers Prizes for Good Work by Children's Orchestras—Noted Artists Will Appear in Fine Course

UTICA, N. Y., Oct. 13.—Utica will have its share of musical favors this season as in previous years. Besides the work of the Utica Symphony Orchestra and many concerts and recitals by local organizations and individuals, the music loving people of this city and vicinity will have an opportunity to hear Pasquale Amato, the Trio de Lutèce, Louis Graveure, Ethel Leginska, Merle Alcock, the Metropolitan Opera Orchestra, Sue Harvard, Charles M. Courboin and perhaps Evan Williams.

The members of the Utica Symphony Orchestra, George H. Fischer, conductor, plan to give one concert under their own auspices and that will take place late in November. Dr. Frank P. Cavallo, the well known basso, who is manager of the orchestra, has the matter of a soloist in charge and he is communicating with first rate artists to fill the place.

Await Amato Recital

Pasquale Amato comes to the Lumberg Theater on Oct. 31 under the auspices of the Utica Playgrounds Association. This event is regarded with a great deal of interest and indications are that in presenting Amato, the Association will be just as successful as in the season of 1915-16 when it presented Fritz Kreisler. Hundreds of chairs were placed upon the stage when the latter gave his recital.

The B Sharp Club is bringing to this city the Trio de Lutèce, consisting of George Barrère, flautist; Carlos Salzedo, harpist, and Paul Kéfer, cellist, assisted by Martha Phillips, soprano, Nov. 5; Louis Graveure, the Belgian baritone, Jan. 8; Ethel Leginska, pianist, and Merle Alcock, contralto, Feb. 6; the Metropolitan Opera Orchestra, Richard Hageman, conductor, May 14; and Charles Courboin, organist, Nov. 12. Courboin will be heard at Tabernacle Baptist Church while the others will appear at the Lumberg Theater.

The year-book of the B Sharp Club has made its appearance and it contains a number of very interesting announcements. Gertrude Curran, corresponding secretary of the club, and one of Utica's most talented women, is the editor of the book. Miss Curran has also taken an important part in the arrangements for the Amato recital here for the benefit of the Utica Playgrounds Association.

Community Singing Featured

One of the announcements contained in the book which will elicit much attention is that in regard to the public school music which reads as follows:

"Community singing will be made a feature this year at all public school concerts, every program opening with ten minutes of community song. 'Children unquestionably love to sing. Even into their school songs, they pour all that their little hearts hold.' So, why not juvenile community choruses for the

youngsters who enjoy singing and will doubtless be glad to come together for such a purpose, especially if they can sing America's patriotic songs?"

"More earnest and well directed effort has been made in this country in the past few years to instill musical appreciation and to create musicians among the growing generation than ever before.

"What is being undertaken and with success in our public schools should meet with commendation and support because the schools comprise a medium in behalf of musical education that is far-reaching and because they reflect the interest of the general public. With these facts in mind, the Extension Committee of the B Sharp Musical Club has determined to offer three prizes this year for orchestral work in the graded public schools of this city.

Prizes for School Orchestra

"First—A prize to the school orchestra having the record of best attendance at the rehearsals during the year.

"Second—A prize to the school orchestra having the greatest variety of instruments.

"Third—A prize to the largest school orchestra.

"The prizes and the method of awarding them will be announced later by the principals of schools having such orchestras."

Male Chorus to Sing "Creation"

A recent interview in MUSICAL AMERICA with Bryceson Treharne, who has seen service in the trenches and wrote of the performance of "The Messiah" by male voices, suggested to Prof. John G. Thomas, conductor of the Haydn Male Chorus of this city, the idea of presenting an oratorio with male voices, and Haydn's "Creation" was thereupon selected by the Haydn's as the oratorio to be sung at the annual concert of the chorus which will be held in the Y. W. C. A. Auditorium on the evening of Oct. 23. Sue Harvard, soprano, has been engaged for that concert, and Edward Lloyd, tenor, and Herbert G. Jones, bass, members of the chorus, will also be soloists upon that occasion. A large orchestra will assist. The Haydn Male Chorus is composed of about seventy voices and it is an aggregation very well known in Central New York.

The Utica Philharmonic Society's annual concert will take place about the middle of February, when Handel's "Judas Maccabaeus" will be sung by a chorus of about 125 voices, conducted by Prof. Samuel Evans. Negotiations are under way to have Evan Williams appear here upon that occasion as a soloist. This society made an excellent impression last season by the presentation of "Elijah" with a quartet consisting of Arthur Middleton, Lambert Murphy, Christine Schultz and Olive Kline.

The Isabella Chorus, composed of members of the Daughters of Isabella, are planning to present "Robin Hood" early in December. "The Chimes of Normandy" as presented by the chorus last season was a gratifying success and the members of that organization feel that with the experience gained in the last production, they can well undertake "Robin Hood." Mrs. M. F. Sammons has recently been appointed by Grand Regent of Court Utica, Isabelle W. G. Reed, to succeed Mrs. John C. Manion as chairman of the chorus. Mrs. Sammons is one of the most popular contraltos in this vicinity and she will unquestionably make an able officer. Thomas E. Ryan has again been engaged to direct the chorus.

M. JOSEPH HAHN.

New Civic Auditorium in Portland, Ore., Places City on the Musical Map

Erection of Building, Seating 5,000, with a \$25,000 Organ, Opens Way to New Era—Famous Artists Will Appear This Winter for First Time—Symphony Orchestra and Choral Bodies Will Give Extra Series of Concerts

PORTLAND, ORE., Oct. 10.—Portland's coming musical season promises to be the greatest in the history of the city. This will be mainly due to the fact that the problem of seating large audiences has been solved by the beautiful new auditorium recently erected by the city. This auditorium will seat 5000 persons and is provided with a \$25,000 organ, which will afford opportunity for Portlanders to hear renowned organists and exceptional local talent. The improper housing of both artist and audience has heretofore discouraged visiting celebrities as well as local artists and musical organizations.

For a number of years the Portland Symphony Orchestra has been forced to cope with many discouraging conditions. Because of poor acoustics and various other unfortunate features it has been working under a serious disadvantage. But this has been done away with by the erection of the new auditorium and now Portlanders will more than ever appreciate this splendid orchestral organization.

The Symphony Orchestra leads all other musical organizations in the city. A series of concerts has been arranged to consist of six concerts to be given the last Sunday afternoon of each month, commencing Oct. 28. As has been the custom in the past, six rehearsal concerts will be given for the benefit of the high school students and each one will be prefaced by explanatory and analytical talks so that the educational features will be of marked effect. Among other of the orchestra's interesting activities is the publishing of a series of articles illustrating and describing the various instruments used by the orchestra.

The personnel of the orchestra has changed very little since last season and includes about sixty men. As an orchestral organization, the Portland Symphony compares favorably with all others of its kind on the Pacific Coast. Because of diligent study and careful training the improvement in the orchestra has been most noticeable and this season promises to be far better than ever before. At its annual election, the following board of directors was elected:

Frank G. Eichenlaub, president; Carl Denton, vice-president; R. E. Millard, secretary; A. O. Sanders, treasurer; Henry Bateman, Carl Grissen and Ted Bacon, directors.

The Apollo Club, Portland's leading male chorus, was organized in 1908. The active membership numbers seventy-five, all of which are selected voices and pledged to regular attendance. As in the past the club will give three concerts, the first, Dec. 13, at which time Tilly Koenen, Dutch contralto, will be the assisting artist. The second is on Feb. 5, at which time Theo Karle, tenor, will be presented. For the third concert definite announcement has not been made.

Seek 1000 Members

All of the concerts will be given in the new Civic Auditorium. The present associate membership numbers 500 but a campaign is now under way to increase the number to 1000. J. B. Pilkington, president; S. C. Rasmussen, vice-president; Sidney G. Lathrop, secretary with William A. Montgomery, and Louis Gerlinger, Jr., constitute the Board of Directors for the coming season. Ever since its organization William H. Boyer has been conductor, and it is largely due to him that the club has advanced so rapidly.

The Musicians' Club was founded in 1912 by three prominent musicians, Frederick W. Goodrich, Carl Denton and



The Municipal Auditorium of Portland, Ore., and a Quartet of Musical Leaders

No. 1—Interior Portland Municipal Auditorium. No. 2—Frank Eichenlaub, President, Symphony Orchestra (Photo by Bushnell). No. 3—Frederick W. Goodrich, President, Musicians' Club of Portland, Oregon (Photo by Bushnell). No. 4—John Claire Montleth, President, Oregon State Music Teachers' Association. No. 5—Sidney Lathrop, Manager Portland Symphony Orchestra. No. 6—Portland Municipal Auditorium

W. Gifford Nash. This year the question of artists' fees will be taken up and also the securing of a closer relationship between the musicians and the business men of the city. To the musicians' club may be attributed largely the success in obtaining the new auditorium, the improving of Rose Festival music and bands, and also the receiving of larger appropriation for municipal music. Business meetings are held at bi-weekly luncheons at the principal hotels. At the recent election of officers, Frederick W. Goodrich was elected president, John Claire Montleth, vice-president; George Wilber Reed, treasurer, and Ted W. Bacon, secretary.

The Steers-Coman management has for seventeen years been the medium through which a large part of the best music has been brought to the coast. This year they promise a most unusual array of artists. Three bright new stars whose brilliant triumphs in the East have been reported across the continent will make their first appearance. Among those coming are Margaret Matzenauer, Frieda Hempel, Eugen Ysaye, Harold Bauer, Reinold Werrenrath and Alma Gluck.

The Oregon State Music Teachers' Association's outlook for the year is most encouraging. The officers of the club are: John Claire Montleth, president, George Wilber Reed, vice president, Frank Eichenlaub, recording secretary, Miss M. Maude Carlisle, treasurer, and Daniel H. Wilson, corresponding secretary. Ex-

tensive plans are being made for the convention to be held at Portland in November.

The Monday Musical Club is an important factor in the musical education of Portland. It holds its meetings twice a month and has a membership of nearly 200. There are seven departments in all—harmony, languages, ensemble, chorus and sight reading, string orchestra, student department and concert bureau, and the chairmen of each department are laying plans for more and better work for this season than ever before.

Will Reorganize Chorus

The chorus, always one of the best in the city, has been re-organized and two concerts will be given during the year under the direction of Mrs. Rose Coursen Reed. There will be also eight artists concerts and ten member concerts. Plans are being made for community work of unusual value which will be taken up in connection with one of the men's choruses of the city. The officers of the club are:

Mrs. Leverett Thompson Newton, president; Mrs. R. F. Feemaster, first vice-president; Mrs. Chas. G. Arnold, second vice-president; Mrs. J. E. Bonbright, corresponding secretary; Mrs. Harvey Altnow, recording secretary; Mrs. Glen Foulkes, financial secretary; Mrs. R. B. Baine, librarian; Mrs. Murray Manville, auditor; Mrs. Lee Arnett, Mrs. Philip Blumauer, Mrs. G. J. Frankel, Mrs. Percy W. W. Lewis and Mrs. Viggars, directors.

The MacDowell Club has been fur-

nishing some charming programs to the music lovers of Portland. Although the club has been organized for only three years it has done such splendid work that it is now firmly established as one of Portland's foremost musical clubs for women.

The membership exceeds two hundred, which includes most of the women teachers of the city. The officers are:

Mrs. Thomas Carrick Burke, president; Mrs. Warren E. Thomas, vice-president; Mrs. W. S. Babson, recording secretary; Mrs. H. H. O'Reilly, corresponding secretary and Mrs. Donald Spencer, treasurer. The chairmen of the various committees are: Mrs. Harry Ladd Corbett, Mrs. W. E. Thomas, Mrs. John F. Logan, Mrs. Fletcher Linn, Mrs. Julia Marquam, Mrs. John R. Dickson, Mrs. Ralph Moody, Mrs. Jane Burns Albert, Mrs. Harry Beal Terry, Mrs. E. E. Covert, Mrs. John Claire Monteith, Mrs. Charles E. Sears, Mrs. Harold Hurlburt, Mrs. H. H. O'Reilly and Dorothy Bliss.

The Carrie Jacobs Bond Club, named after the well known and much loved song writer, has had three busy and successful years, with Mrs. Carrie R. Beaumont as director. The officers and active members are young girls and boys. Mrs. Bond and the mothers are members. Meetings are held once a month and the active members prepare at least one number. In May or June of every year a public recital is given, the members having gained confidence in appearing in monthly programs. The new officers are:

President, Etelka Parrish; vice-president, Mary Lon Maser; recording secretary, Alice Pearson; corresponding secretary, Grace A. Stuerhoff; treasurer, John H. Bagley; chairman of membership committee, Margaret Reynolds; chairman of program committee, Imboden Parrish.

The Oregon Chapter of the American Guild of Organists expects to have a busy season. Naturally the magnet around which activities will center is the great Skinner organ in the civic auditorium. The successful administration of the chapter during the last winter has led to the selection of officers so that the same policy of fair-minded aggressiveness will govern as least year. The officers are: Lucien E. Becker, Dean; Leonora Fisher Whipp, Sub-Dean, Frederick C. Feringer, Secretary.

Clubs Preparing Work

The New England Conservatory Club is made up entirely of former students of the New England Conservatory in Boston. Meetings are held each month, when splendid programs are given.

The Orpheus Male Chorus was founded in 1905 and for several years known as the Wilder Chorus but in 1911 it was incorporated under the present name. Its founder and director is William Orpheus Mansell Wilder. The present membership of the chorus is about 45. A busy season is anticipated and a carefully prepared program has been arranged. Side lines of study have been arranged to make of the members full-rounded musicians capable of reading the score intelligently and the thought of the composer as well.

The Portland Oratorio Society is another organization of repute. Joseph A. Finley has been the capable director for the past five years, during which time several presentations of "The Messiah," Haydn's "Creation," Gounod's "Redemption," "Elijah," and many miscellaneous programs have been given.

The Norwegian Male Chorus of Portland has been in existence for forty years and is one of the oldest bodies of male singers in the city. The society consists of about thirty singers under the direction of Charles Swenson. At the recent "Sängersteune" of the Norwegian "Sängerforbund," which was held at Seattle, Wash., Portland was selected as the convention city for next year.

The Swedish Singing Club Columbia is also directed by Charles Swenson. The president is E. Holt and the secretary, A. Osherstrone.

The Spitzner Philharmonic Society has been an organization of standing for fourteen years. The membership is limited to forty. With a thorough musician and competent leader, such as O. E. Spitzner, the society could not be other than successful.

The Treble Clef Club of Portland, under the able direction of Rose Coursen Reed, is planning to study a number of novelties this season. Two numbers to be given in November before the Portland Women's Club are: "Ave Maria," by Zandonai, and Mrs. Beach's "June." The work of this club is always of the highest order, for the members are all well-known soloists of this city. With such splendid, well-trained voices and such a capable organizer and director, the future of the club is sure to be brilliant. Mrs. Reed is also the director of Tuesday Afternoon Club and the Crescendo Club of Portland and the Treble Clef Club of Astoria.

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Aagot L. Tharaldsen	-	-	-	-	-	Piano
Theresa A. Smith	-	-	-	-	-	Voice
Anna Gray Mitchell	-	-	-	-	-	Violin



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WAR GIVES IMPETUS TO WASHINGTON'S MUSIC

Nation's Capital to Find Solace in a Brilliant Array of Concerts—Increased Population of City Responsible for Added Interest in Musical Activities—Local Managers Optimistic—Flower of America's Soloists and Orchestras to Be Heard in Washington This Winter

WASHINGTON, D. C., Oct. 8.—That Washington looks forward to its biggest musical season is the consensus of opinion of the managers bringing national and international artists here as well as those associated with local organizations. "The coming musical season indicates the greatest in the history of Washington," declared Mrs. Katie Wilson Greene, concert manager. "The war has brought to this city, as the seat of national government, thousands of new people, many of whom are interested in music. From the advance sale of the Boston Symphony Orchestra concert series, I will be obliged to turn away many applications. The outlook of the Artists Course is about the same. I had a wonderful season last year, but this winter promises far to eclipse that."

Music the Great Comforter

"The present warring conditions of the country," commented Concert Manager T. Arthur Smith, "have made the people look for a relaxation from the serious, depressing accounts that greet them daily in newspapers, and this they will find in music. Music has always been the solace of the wives, mothers, sweethearts, and sisters at home, and it is playing that rôle very effectively now. It will also furnish the inspiration and entertainment of the several camps in and around the city. The population of Washington has suddenly been increased by 100,000, many of whom are temporary, restless strangers, who will seek music as a diversion and pleasure. The fact that the draft has depleted the city of a goodly part of its men, while those at home must stick close to business, leaves the women to seek entertainments they can enjoy by themselves. This will be best offered in our matinee concerts."

A survey of the outlook for the musical season shows fourteen symphony orchestra concerts, nearly fifty recitals,



A FEW OF THOSE ACTIVE IN ADVANCING THE MUSICAL INTEREST OF THE NATION'S CAPITAL

No. 1—Otto T. Simon, Director of the Motet Choral Society, Who Will Give to Washington (D. C.) Color Music, During the Season (Photo by Bachrach). No. 2—William Stansfield, Who Will Offer a Series of Organ Recitals for Children to Arouse Lofly Ideals. He Will Also Arrange Musical Programs for the Soldiers. No. 3—Mrs. Wilson Greene, Washington (D. C.) Concert Manager, Who Predicts the Most Brilliant Season for the National Capital (Photo by Edmonston). No. 4—T. Arthur Smith, Washington (D.C.) Manager, Who Claims that the Nation Will Seek Solace from War Depression in Music (Photo by Clinedinst)

share to the music of the National Capital. The offerings have never been of a broader scope for student, teacher, artists, and music lover.

Boston Symphony to Give Series

Mrs. Wilson Greene will again present the Boston Symphony Orchestra in a series of five concerts with Mme. Melba, soprano; Fritz Kreisler, violinist; Winifred Christie, pianist, as soloists. These are scheduled for Nov. 6, Dec. 4, Jan. 8, Feb. 12, and March 12, with Dr. Carl Muck conducting.

The Artists' Course, which has made a place of its own under Mrs. Greene's management, will offer international favorites that are always welcome. This season will include: Mme. Schumann-Heink, contralto, on Nov. 27; Josef Hofmann, pianist, on Jan. 29; Frieda Hempel, soprano, on Feb. 19; Mischa Elman, violinist, on March 19 and Mme. Galli-Curci, soprano, with Rudolph Ganz, pianist, on April 16.

In addition to these two series, Mrs. Greene will also present in recital John McCormack, tenor; Fritz Kreisler, violinist; Alma Gluck, soprano; Louise Homer, contralto; Paderewski, pianist; and Mme. Yvette Guilbert, interpreter of old French songs.

Noted Orchestras to Appear

T. Arthur Smith is bringing to Washington the Philadelphia Orchestra, under the baton of Leopold Stokowski, scheduled as follows: Nov. 13, Dec. 11, Jan. 15, Feb. 5, and March 5. The soloists appearing with this organization will be Ossip Gabrilowitsch, pianist; Jacques Thibaud, violinist; and Margaret Matzenauer, soprano. Two of these concerts will be all-orchestra performances, one of Wagnerian music and the other of Russian music, in compliance with popular demand. The New York Symphony Orchestra, Walter Damrosch conducting, in four performances will also be presented by Mr. Smith on the following dates: Nov. 26, Jan. 22, Feb. 25, and April 5. Mr. Damrosch has reserved one concert for an entire orchestral program. The soloists will be Percy Grainger, pianist; Mme. Galli-Curci, coloratura soprano; and Jascha Heifetz, violinist, who will make his first appearance in Washington.

For the third season, Mr. Smith will present the Ten Star Concert series, in which he has blended with a nicely vocal and instrumental artists, as well as a symphony orchestra. In this series he is making the return engagement of some

of the artists who proved most popular last season, notably Anna Case, Theo Karle, Leginska, Lucy Gates, Eddy Brown, and Leopold Godowsky. "It is with this series," he remarked to Mr. Smith, "That I feel I am educating and developing Washington musically, as its moderate price has made people in the by-paths willing to venture into the realms of classic concerts. It has also reached those who are devotees of classic music on the victrolas, piano players, and other mechanical devices, and who are desirous of hearing these records in the flesh."

A Real Ten Star Course

The complete schedule of the Ten Star Concert Series is as follows: Oct. 26, Claudio Muzio, soprano; and Arthur Middleton, baritone; both of the Metropolitan Opera Company; Nov. 9, Maud Powell, violinist, and Theo Karle, tenor; both products of America; Nov. 23, Russian Symphony Orchestra; Dec. 7, Leginska, the pianist marvel; Jan. 11, Mme. Julia Claussen, contralto; Jan. 25, Paul Reimers, master of lieder, chanson and folk songs, and Lucy Gates, American coloratura soprano; Feb. 1, Anna Case, the American soprano; Feb. 15, Eddy Brown, violinist; March 1, Margaret Matzenauer, contralto of the Metropolitan Opera Company; and March 22, Leopold Godowsky, Russian pianist, and Arkady Burstin, violinist.

In addition to these Mr. Smith will present Louis Graveure and Julia Culp in a joint recital on Feb. 8. Washington is indebted to Mr. Smith for giving it the opportunity of hearing many of the newer and younger artists, and this season he will introduce at least seven artists to the Capital City.

Two Educational Courses

The Washington Society of Fine Arts has entered the musical field more deeply than usual and is offering two courses—one a series of lecture recitals on "The Modern Orchestra" and the other a concert series. The first will be given by Daniel Gregory Mason with the following subjects: "The Constitution of the Orchestra" on Nov. 24; "The Brass Section of the Orchestra" on Dec. 15; "The Symphony, Classic and Modern," on Jan. 19; "The Overture and Symphonic Poem" on Feb. 23; and "The Woodwind section of the Orchestra" on March 23. Those who will be heard in the concert

series are Walter Bogert in "Folk Songs" on Nov. 5; Loraine Wyman, soprano, and Howard Brockway, pianist, in "Lonesome Tunes" on Dec. 3; Sylvain Noack, violinist, Heinrich Warnke, cellist, and Mrs. George P. Eustis, pianist, in "Chamber Music" on Jan. 8; Nicholas Douthy in "Old Songs and New" on Feb. 4; and Francis Rogers in "English and American Songs" on March 4. These two courses promise to be instructive as well as pleasurable.

Mary Cryder, former concert manager and teacher of singing, who has been devoting much time to Red Cross work, is planning a big program for war charities, as well as studio programs which will foster local musical development. Mary Helen Howe, coloratura soprano, will give assistance to the committee of the War Department for supplying music in the camps in addition to her concert and educational work.

Choral Societies Active

Other local organizations have exceptionally attractive plans. Under the direction of H. H. Freeman, the Washington Oratorio Society will present "Samson" this fall and perhaps will give another work in the spring. The Rubinstein Club, under the direction of Mrs. A. M. Blair, will present "Endymion" in November and two other concerts during the season. The officers of the Club for the ensuing year are Mrs. Clarence B. Rheeme, president; Mrs. R. H. Dalgleish, and Mattie Gibson, vice presidents; Blanche Yewell, secretary; Mrs. Albert Gage, treasurer, and Claude Robeson, accompanist.

The Motet Choral Society, under the direction of Otto T. Simon, will be heard in two concerts. This organization will make a feature of presenting "color music," which it uniquely demonstrated last season. "This art is not one of realism," commented Mr. Simon. "It is not intended to portray with exactness the colors of spring or sorrow, but rather to stimulate and arouse emotionally through suggestion."

For the third consecutive season Sydney Lloyd Wrightson will direct the "Messiah" with a chorus of one hundred voices. Under the presidency of Mrs. F. W. True and the musical direction of Mrs. Eugene Byrnes, the Friday Morning Music Club promises weekly pro-

[Continued on page 188]

Washington's Musical Strength

Artists' Course
T. Arthur Smith Course
Ten Star Concert Series
Society of Fine Arts Concerts
Washington Oratorio Society
Rubinstein Club
Motet Choral Society
National Quartet
Mursurgia Quartet
Nevin Quartet
Schubert Trio
Arts Club Recitals

ten lecture recitals, and an equal number of choral concerts, two or more oratorios, and a good number of other musical events. Every field of endeavor will be represented, including the Boston Symphony, Russian Symphony, and Philadelphia orchestras, pianists, cellists, sopranos, violinists, contraltos, tenors, basses, baritones, harpists, and probably a short season of grand opera and ballet performances. No less than fifty national and international artists have already been booked for the Capital City. Some of these will appear twice during the season.

Local music clubs, individual artists, private and public schools and organizations that patronize music will add their

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WASHINGTON, D. C.

WAR GIVES IMPETUS TO WASHINGTON'S MUSIC

[Continued from page 187]

grams whereby national and international music may be studied and enjoyed. The Young Women's Christian Association Chorus, under the direction of Mrs. A. M. Blair, will be heard during the season; while the music committee of the organization is planning a series of musical evenings. "The Song of Thanksgiving" (Mauder) will be offered by H. H. Freeman, who will also inaugurate his twentieth season of organ recitals in February. The local chapter of the Guild of American Organists, under the presidency of Harry W. Howard, promises a series of organ recitals in various parts of the city. Mrs. Frank Byram, Edgar Priest, Claude Robeson, Charles T. Tittmann, and Wm. Stansfield are planning a number of sacred cantatas throughout the season. The Washington Sängerbund, directed by Armond Gumprecht, and the Monday Morning Club,

will add their share to the music of Washington.

Of the smaller organizations, those that are planning to contribute much during the coming winter are the National Quartet, the Mursurgia Quartet, the Nevin Quartet, and the Schubert Trio. The last named has arranged a program of the compositions of Robert C. Stearns of this city.

Y. M. C. A. to Feature Music

The local Young Men's Christian Association will make a feature of music during the coming season. This will be offered in the form of weekly lobby concerts, under the supervision of L. G. Leech. Of the lobby concerts, which were inaugurated last year as an experiment, Mr. Leech of the association, made this comment: "The informality of these concerts proved their success. The time was informal, the chairs were arranged informally; there was no at-

tempt to compel attendance. A social element was introduced by encouraging the ladies to come. Even the passing stranger on the street became a listener. The programs were always of a high standard and always enjoyed. It was our aim to popularize music among those who did not seek music, we will as well give pleasure to those who enjoy this art. Our experiment was so successful that the lobby concerts have become a demand for this season."

The Arts Club of Washington will have a series of semi-monthly recitals in the parlors of the club house. As last season it will give receptions to visiting artists. Music has been planned as a subject of discussion at many of its social meetings, while impromptu programs will be frequent.

Organ Music for Children

William Stansfield, organist and choral director, is planning to give a series of

organ recitals of light classic music for children to carry out the suggestion of Commissioner of Education Philander P. Claxton to arouse lofty ideals as well as entertain youngsters. If this experiment proves successful, such programs will become an established institution in the city. He will also enlarge his choir with the view of giving large works during the winter and entertainments for the soldiers.

Among the artists who will appear in recitals on dates not yet determined will be Elizabeth Howry, soprano; Salvatore de Stefano, harpist; Franceska Kaspar Lawson, soprano; Mme. Marie Von Unschuld, pianist; Gertrude Lyons, soprano; Felix Garziglia, pianist; Chester LaFollett, violinist; John Monroe, pianist; Jerome Williams, pianist; Mary Helen Howe, coloratura soprano; Charles Trowbridge Tittmann, basso; Paul Blyden, tenor, and Pearl Waugh, pianist.

WILLARD HOWE.

LACK OF AUDITORIUM CRIPPLES NEWARK'S PLANS

Jersey Metropolis Anxious to Patronize Artists' Courses, but City Cannot Provide Facilities—Manager Sommer Declares He Will Quit Business Unless Concert Hall Is Forthcoming—Clubs Halt Arrangements

Newark, N. J., Music In a Nutshell

Annual Music Festival
Newark Symphony Orchestra
Lyric Club
Orpheus Club
Arion Society
Oratorio Society
Musicians' Club
Several Music Study Clubs
Orchestra and Organ Music at the Movies
Community Sings and Concerts
Artists' Concerts in Eliot School
Public Band Concerts
Board of Education Lecture-Recitals
Music Courses at Newark Institute of Arts and Sciences
Extension Series of Columbia University
450 Music Teachers

NEWARK, N. J., Oct. 14.—Newark finds itself to-day in a peculiar position: There is a steady increase of musical activity and a steady decrease of available auditoriums. The Palace Ballroom, which for several seasons was used as the concert hall of the local societies and of many visiting artists, has now been turned into an ice rink. So serious is the situation that several organizations have not completed their plans for the season because of the lack of a suitable concert auditorium.

Frederick N. Sommer, who used to bring to Newark a number of the great artists, has declared that he will retire from musical management until the problem is solved. "The only other large hall in the city," said Mr. Sommer, "is the Krueger Auditorium, which is so far from the center of the city that one might reach New York in almost the time it takes to reach Krueger's, and the increase in comfort is well worth the extra time. Newark is a music-loving city, and it has grown enormously in the last few years. The trouble is that there is no place to which we can invite an audience of the size that would turn out to hear Elman or Kreisler. What Newark needs is a hall devoted to musical art of the highest type, with good acoustic properties and with congenial surroundings."

Prepare for Festival

The Music Festival Association will give its annual spring series of concerts in May. C. Mortimer Wiske, who has conducted in previous years, will direct this year also. In 1917 three concerts were given in the First Regiment



DISTINGUISHED MUSICAL PERSONAGES OF NEWARK, N. J.

From Left to Right: Thornton W. Allen, Concert Manager; Louis Ehrke, Conductor of the Newark Symphony Orchestra; Wallace M. Scudder, President of the Newark Music Festival Association and of the Newark Symphony Orchestra

Armory, all successful. The programs and complete plans of the Music Festival for 1918 are not yet available, but the rehearsals of the Festival Chorus will begin soon and some new works will probably be offered. Wallace M. Scudder is president of the Newark Music Festival Association and Alfred L. Dennis is treasurer. The chorus which participates in the annual Music Festivals organized last year and elected George J. Kirwan president.

The musical organizations have all begun work. The Newark Symphony Orchestra, under the baton of Louis Ehrke, will give two concerts, one in January and the other in April. Tschalkowsky's Fifth Symphony will be given this year, together with a number of other works of the same caliber. The officers of the orchestra are Wallace M. Scudder, president; Spaulding Frazer, secretary; Dr. Archibald Mercer, treasurer; Ferdinand F. Wieland, business manager, and Mrs. Wallace M. Scudder, chairman of the executive committee.

The Lyric Club, under Arthur Woodruff, will give two concerts, Jan. 23 and April 24. As the Lyric Club consists only of women's voices, it will be assisted at its first concert by the Orpheus Club, consisting entirely of male voices. Dr. Mees, the conductor of the Orpheus, will direct a number by the mixed chorus.

The Orpheus Club will give a concert, under Dr. Arthur Mees, in December. At this concert it will be assisted by the Lyric Club, and Mr. Woodruff will direct the combined choruses in one number.

The Arion Society, a male chorus of sixty voices, under the baton of Johannes Werschinger, director of the Newark School of Musical Art, will give two concerts, one on Nov. 27, when it will be assisted by Mary Potter, mezzo-soprano, of Newark, and the other on April 21.

The Oratorio Society, directed by Louis Arthur Russell, will continue its work of former years, though as yet dates of its appearances are not available.

Clubs Beginning Work

Turning now to the musical clubs of the city, we find fully as much and as excellent activity as among the choral organizations. The Musicians' Club has just moved to 24 Park Place, where it will have the use of a concert room adequate for its purpose. The Musicians' Club includes among its members almost every serious musician in Newark and

the vicinity. The officers of the Musicians' Club are:

Alexander Berne, president; John A. Campbell, vice-president; Frank O. Mindnich, treasurer; Alice Anthony, Will A. Theuer and Elmer E. Ross, secretaries. The board of governors consists of George J. Kirwan, George Kuhn, Irvin F. Randolph, Alexander Berne, Will Theuer, Frank O. Mindnich, Herbert Sachs-Hirsch, Sidney A. Baldwin, John A. Campbell, Elmer E. Ross, Harry M. Biggin, T. W. Allen, George W. Baney, Alice Anthony, Mrs. George J. Kirwan.

The Music Study Club, of which Mrs. F. N. Smith, Jr., is president, is continuing its researches into the works of the masters, thus setting an example of musical scholarship for other clubs of a similar nature. The Dorian Music Club, directed by Howard S. Savage, also deserves mention in this connection.

A number of organs and large orchestras have come into the city since last year. The Newark Theater recently installed a splendid organ and engaged an orchestra, under Nat Finston, to provide appropriate music for the moving pictures. The municipal organ, which is to be built in the new Municipal Building when that is completed, will enable the city to hear the greatest organists in the country, not to mention the many local organists of note. Even the new Ice Palace is to be equipped, according to the hopes of the management, with an organ and a large orchestra.

Many Newark Composers

Newark has a number of composers. First rank belongs to Dr. Edward Schaaf, whose compositions are becoming constantly more popular at the band concerts given in the parks. Besides being a composer, Dr. Schaaf is also an essayist. He has written logically on the nature of the player-piano, with the result that a number of his innovations have been adopted by roll manufacturers.

The name of Louis Arthur Russell is too familiar to need introduction. A number of Mr. Russell's compositions were performed at a concert last spring with gratifying results.

Otto K. Schill limits himself to the composition of violin music. His compositions take front rank and are known throughout the country.

To Resume Civic Concerts

The public schools are doing a great deal to spread the doctrine of good music by means of community concerts. Martin L. Cox, principal of the Robert Treat

May Festival Rehearsals Begin Shortly—Symphony to Present "New" Works—Will Resume Municipal Concerts—Columbia and New York Universities to Present Series of Concerts

Junior High School, will usher in his third annual series of community concerts some time in December. These concerts, given by artists of note, who would be financially inaccessible to the people of the community if the concerts were not conducted on a no-profit basis, provide good music for a small admission fee. Charles Grant Shaffer, principal of the Eliot School, will continue his series of Artists' Concerts this winter in the school auditorium.

The city authorities are doing everything in their power to develop the musical resources of Newark. An innovation last year was the institution of community singing on Sunday afternoons at the Burnet Street School, under R. A. L. Smith. Several other schools held twenty minute sings after the weekly Board of Education lecture. At the Robert Treat Junior High School the school orchestra, under the baton of Philip Gordon, accompanied the singing. The hall was darkened and the words of each song were flashed on the screen by Principal Cox.

One of the most enthusiastic supporters of the community interest in music is Mart King, supervisor of public band concerts. From May to October the concerts are held in the city parks and playgrounds and during the rest of the year they are held in school auditoriums. Mr. King has high ideals of what a community concert should be.

The department of public lectures of the Board of Education, of which Arthur G. Balcom is supervisor, offers a number of free lectures and recitals on music. Among the lecturers are Mrs. Dora Becker Shaffer, who speaks on violin music; Philip Gordon, who lectures on opera, and the Apollo Male Quartet, consisting of J. Franklin Thomas, Lester A. Palmer, Roland Randolph and Arthur G. Balcom.

Universities' Courses

Finally, two universities offer musical fare to the musical appetites of Newark. Columbia University gives a course under the auspices of its Institute of Arts and Sciences and New York University offers courses in harmony, counterpoint and school music at the Newark Institute of Arts and Sciences. The music instructors are Dr. Thomas Tapper, Louise Westwood, supervisor of music in the Newark public schools, and R. A. L. Smith of the Central High School.

Musical lectures and recitals in the Columbia course include: The Misses Fuller, folk-songs (Oct. 22); String Quartet of the New York Chamber Music Society, Carolyn Beebe assisting artist (Nov. 12); Prof. A. F. J. Remy, "Parsifal" (Nov. 26); Columbia Glee and Mandolin Clubs (Dec. 10); Trio of the New York Chamber Music Society (Jan. 7); the Musurgia Sixteen, Prof. Walter Henry Hall, conductor (Feb. 11).

PHILIP GORDON.

ROCHESTER OPTIMISTIC, BUT MOURNS PASSING OF ITS COMMUNITY CHORUS

Loss of Harry Barnhart Results in Lapse of Mass-Singing in Birthplace of Community Movement—J. E. Furlong and Tuesday Musicales Bringing Noted Artists—Rochester Orchestra to Give Six Concerts—New Public School Music Supervisor Is Progressive Official

ROCHESTER, Oct. 13.—First of all, the war does not seem to be making a jot of difference in the musical situation in Rochester. All the concert series are being well subscribed, and everything appears to be going along as usual. The only persons who are feeling the situation are music teachers, who are losing pupils through the withdrawal of bread-winners from the family.

James E. Furlong, the local manager, is quite cheerful over the winter's prospects. He is offering a series of attractions at popular subscription prices, beginning with the famed Galli-Curci, assisted by Rudolph Ganz, and including three performances by the New York Symphony Orchestra (on Nov. 21, Jan. 14 and Feb. 28); a recital by Fritz Kreisler (on March 21), and a "Grand Opera Night" (Jan. 1), presenting Zenetello, the tenor, and Maria Gay, the Spanish mezzo-soprano, as well as two other singers not yet announced. The orchestra concerts will have as assisting artists Percy Grainger, Mischa Elman and Louise Homer, in the order named. Outside of the subscription series, Mr. Furlong announces the coming of the Boston Symphony Orchestra on Jan. 28 and John McCormack in the spring. Convention Hall, Rochester's excuse for a real concert hall, will be the scene of the Furlong concerts, as usual.

Local Orchestra's Concerts

The Rochester Orchestra, Hermann Dossenbach, conductor, will be heard in six concerts this season, beginning Monday, Oct. 22, with Mabel Garrison as soloist. The other dates and soloists are: Nov. 19, with Mme. Schumann-Heink; Dec. 17, with David Hochstein, violinist; Jan. 21, with Clarence Whitehill, baritone; Feb. 18, with Anna Case, soprano, and March 18, with Josef Hofmann, pianist. Two or three members of the orchestra have had to be replaced on account of being drafted. David Hochstein has also been drafted, but it is hoped that some arrangement can be made whereby he can fulfill his engagement. One other member of the orchestra, Helen Bastianelli, 'cellist (there are several women members), has married and moved to Buffalo, which is something of a loss to Rochester. The concerts are being offered at popular subscription prices and Mr. Dossenbach is manager again this season. He is well satisfied at the rate in which the sale of seats is going and looks forward to as successful a season as the one just past.

Tuesday Musicales's Plans

The Tuesday Musicales is presenting some interesting artists to its members in the morning recitals this coming season. There will be five artist recitals by Marie Sundelius, soprano; Guiomar Novaes, pianist; Greta Torpadie, soprano; Mischa Levitzki, pianist, and the Flonzaley Quartet, respectively, and seven recitals by members, making twelve in all. These will be at the Regent Theater, as before. The evening concerts at Convention Hall will be three in number,

Oscar Gareissen
Teacher of Singing
Choral Conductor Lecturer

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No. 1—C. H. Miller, New Music Supervisor of the Rochester Public Schools. No. 2—Convention Hall, Rochester, Where All the Concerts Take Place. No. 3—Ludwig Schenck, Conductor of the Symphony Orchestra. No. 4—Oscar Gareissen, Director of the Festival Chorus, in His Studio in the Fine Arts Building. No. 5—Mrs. Hermann Kellner, President of the Tuesday Musicales

presenting Harold Bauer on Oct. 12; the Philadelphia Orchestra with Jacques Thibaud, violinist, as soloist, on Nov. 23, and Julia Culp, *lieder* singer, on April 3.

Mrs. Hermann Kellner, or Marguirete Goetze Kellner as she is known professionally, is the gifted president of the club again this season and is more than ever determined to make the club a vital factor in the musical life of the city. The membership of the club is as large as it was at this time last year, and the prospects are good for a considerable advance over the present number. Mrs. Kellner feels that the whole strength of the club should be focussed on keeping the musical life of the city up to par during this stressful period, and that now, more than ever, people should be brought to the realization that music is

moderation due to the war, but Evansville, Ill., has been finally decided on. Mr. Miller announced an innovation in regard to school singing here in the schools this fall, and that is that the seventh and eighth grades are being taught four-part singing.

Mr. Schenck's Plans

The Symphony Orchestra, Ludwig Schenck, conductor, is planning an extensive campaign at the opening of the season for increase of interest by the general public, and for a fund for music. The personnel of the orchestra will be somewhat changed owing to the war and to the eager demand for place by new applicants. There will be three free public concerts this season at Convention Hall as usual, but the dates and soloists will not be announced till later. From a musical standpoint, Mr. Schenck considers the season just past the finest the orchestra has ever had, and if his plans carry through, the standard set last year will be more than upheld. The high school orchestras (of which Mr. Schenck is conductor) will be continued, though the East High School Orchestra is severely depleted by the war. The Labor Lyceum is planning to give three first-class concerts this season, the first one taking place on Nov. 3, being given by the Arbeiter Sängerbund, Mr. Schenck, conductor, with Mrs. Messmer, soprano, as soloist.

There is one change and one lapse in the musical situation this fall. The change is in the D. K. G. Institute of Musical Art, which is now conducting the school without the initials and under the directorship of Alf Klingenburg, the well-known pianist and teacher. He has an assistant in his talented wife, and together they are planning to make the school an ever-growing musical center. The school has been considerably remodeled, and the hall has been enlarged. The latter is an artistic little place and is already in much demand for both musical and dramatic purposes. The staff of teachers is augmented by the acqui-

sition of a noted Chicago singing teacher, L. A. Torrens, who has already created great interest with a method that is new to most Rochesterians. The number of pupils is increasing rapidly at the school, which promises to be even larger than last year.

Miss Community Singing

The lapse in the musical situation is, sad to say, the Community Chorus. It expired after a fine performance of "The Messiah" last Christmas, owing to the great demand on the time of its conductor, Harry H. Barnhart, in other cities. Rochester was the birthplace of the community chorus movement, but it never had unqualified support here, and Mr. Barnhart finally decided that those other cities that had a clearer understanding of what the movement really was had a better claim on him. So a large group of people, nearly 800, are missing something that they greatly appreciated, and many more are wondering why the Community Chorus doesn't sing any more.

The Festival Chorus, Oscar Gareissen, conductor, continues the even tenor of its way, beginning the season at Lockport, N. Y. The Festival Chorus will take part in three of Mayor Edgerton's free Sunday concerts at Convention Hall during the winter, the last one being given by the Festival Chorus assisted by the Brick Church Choir and the Kodak Glee Club, all of which Mr. Gareissen is conductor of. Mr. Gareissen hopes to find time to give an oratorio this winter, as the Festival Chorus did not give a concert of its own last year. In case it is decided upon, the choice will be either the "Creation" or "Judas Maccabæus." The membership of the chorus remains about the same, namely, 175. A Festival quartet has been formed out of the personnel of the chorus, which made its first appearance this summer at a Red Cross concert at Forest Lawn on Lake Ontario.

On the whole, it looks as though Rochester were going to have a good musical season.

MARY ERTZ WILL.

TWO PIANO COMPOSITION INTERESTS SAN JOSE, CAL.

Work by H. H. Hanson, "Symphonic Legend," Finds Favor—Recital Season Opens

SAN JOSE, CAL., Oct. 2.—The recital season at the Pacific Conservatory of Music opened last evening with a program presented by the men of the faculty, namely, Warren D. Allen and Howard H. Hanson, pianists; Charles Mascha! Dennis, baritone; Nathan J. Landsberger, violinist, and Jan Kalas, 'cellist.

Of special interest was the first local performance of Mr. Hanson's "Symphonic Legend," written for two pianos. This composition was played for the first time in Carmel-by-the-Sea a few weeks ago and rightfully won the highest praise from all those privileged to hear it on that occasion. Last night's audience fully concurred with the opinion of the members of the Carmel music colony. It is a splendid addition to duo literature.

Marjory Marckes Fisher has been engaged as assistant instructor in violin and viola by the Pacific Conservatory of Music. The conservatory also announces the opening of a harp department, with Irene Stratton as instructor.

Jack Edward Hillman, baritone, of San Francisco, announces the opening of a local studio. Mr. Hillman is the third musician well known in the bay region to open a San José studio this season. The other two were Edward F. Schneider and Vladimir Shavitch.

Thomas Vincent Cator, Jr., composer-pianist, has left for a visit to New York and other Eastern points. His local teaching will be carried on by his wife, Irene Campbell Cator, who is a violinist as well as a pianist. M. M. F.

How Musical Rochester Will Fare:

Furlong Concert Series
Rochester Orchestra
Tuesday Musicales Recitals
Schenck Symphony Concerts
Public School Music
Institute of Musical Art
Festival Chorus

not a luxury but an integral part of life and an inspiring influence toward a constructive future.

The School Music Supervisor

Mr. Miller, the new music supervisor in the public schools, announced that it was a bit early to talk about plans, as he had not yet placed them before the Board of Education, although he expected to do so within the next month. He is very much pleased with the situation here in regard to public school music and considers it a good field for any development that may be taken up. He also commends most highly the action taken by his predecessor in arranging the school credit for music study, which went into effect this fall. Mr. Miller is president of the National Association of Music Supervisors and is highly interested in the national aspect of music in its relation to the public schools. He has been instrumental in having a committee appointed to survey the school music work, a thing that so far has not been done. The province of this committee will be to determine the value of a music survey and to suggest definite plans by which music education can be definitely measured.

The convention of the National Association of Music Supervisors, which will be held next March, had some trouble in arranging a place of meeting owing to difficulties of transportation and accom-



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FRANZ SCHUBERT MAKES HIS DEBUT IN NEW YORK

Charming Operetta Based on Life of the Austrian Composer Is Given at Irving Place

Now New York is also hearing that most delightful of *singspiele*, the Schubert "Dreimäderlhaus," the work which has had such a remarkable run in Vienna, Munich and Berlin. At the Irving Place Theater of New York the public was treated to this adaptation of the "Rosamunde" ballet music, "Wanderer" fantasy, the quintet, "Ungeduld," the "Serenade" and other favorites of Schubert, all admirably woven into an exquisite light opera by Heinrich Berté, and set to a libretto arranged by Dr. A. M. Willner and Heinz Reichert, after Dr. Rudolf Hans Bartsch's captivating Viennese novel, "Schwammerl." The book depicts in the romantic, atmospherically impressive style of the early nineteenth century era, the story of the retiring Schubert, who in his great shyness seeks to woo the only girl he ever loved through the person of his best friend, who then becomes the chosen one and carries off the prize, leaving the poor young master to a life of renunciation—and his music.

While the "Dreimäderlhaus" was not done quite as effectively at the Irving Place as at the Gärtner Platz Theater in Munich or at the Friedrich Wilhelm Städtisches Theater of Berlin, the New York performance, as a whole, made a commendable impression. Barring certain equivocal extemporés not included in the Munich or Berlin performances, and taking into consideration the rather unsatisfactory acoustics of the Irving Place Theater for music, one could well understand the public's unbounded delight at this or the other denouement. The orchestra of approximately twenty instruments interpreted the score very bravely, while the artists, although in the main handicapped in being better actors than singers, largely succeeded in doing justice to their parts. Oddly enough, the lead was entrusted to a young American, Viola Graham, who, disregarding her English or American accent of the German, proved herself a very winsome *Hannerl*, vocally gifted though not well trained. Angelo Lipich in the title rôle, as *Schubert*, lacked somewhat the touching helplessness the figure calls for. His tenor voice also proved a bit below the mark. A splendid figure was the *Baron Scholer* of Ludwig Eybisch, who, besides, proved himself a singer of no mean accomplishments. The other members of the cast manifested considerable stage routine, which went far toward insuring the success of the performance. O. P. J.



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Recital, Williamsport, Pa., Dec. 20, 1916.
* * * A comment overheard as the audience left the room. * * * "No such a completely satisfying artist has been heard in Williamsport since Campanini visited us." It is to be hoped that at some time Mr. Hindermeyer may be induced to return.—The Williamsport Sun, Dec. 21, 1916.

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SAN DIEGO HIGH SCHOOL ENLARGES SCOPE OF ITS MUSICAL WORK

Courses Are Larger This Year and Teaching Staff Augmented — Amphion Club Will Bring Stars—Visit from Rabinoff Opera—To Provide Weekly Programs for Soldiers and Sailors—Dr. Stewart Continuing His Series of Daily Organ Recitals

SAN DIEGO, CAL., Oct. 10.—It is evident from a comprehensive forecast that the public is promised a greater share of some of the world's foremost artists and musical organizations than in the previous season. In fact, musical activities are to be broadened in every way. The excellent support given all concerts last season has insured larger courses this year as well as many individual attractions. More recitals are planned at the Spreckles out-of-door organ in Balboa Park and bi-monthly community concerts are to be given. Community work at the high school and student orchestras will be maintained.

Under the auspices of the Amphion Club, there will be two attractive courses offered. The first will be a series of home artists' programs, which will be given free to all the members of the club. For the other, Gertrude Gilbert, president of the club, has secured an attractive list of artists for a feature course. Among those who will appear here are Margarete Matzenauer, Maud Powell, Theo. Karle, Mrs. MacDowell and Godowski.

The Boston National Grand Opera Company, under Max Rabinoff, has already made arrangements, through Manager Behymer, for a short season in this city.

The Teachers' Association and the Musicians' Art Guild are working harmoniously with the park boards, and as a result we are having bi-monthly community concerts for our soldiers and sailors. Every citizen is urged to join in this work, and the entire musical colony have been on hand to make these community sings enjoyable. No other form of program music has proven so thoroughly delightful as these evenings.

Music in the High School

The high school is doing a great deal



Upper left: Dr. Humphrey Stewart, Official Organist of the Spreckles Out-of-Door Organ. Upper right: Heads of Schools in San Diego, Who Are Doing Much to Raise the Musical Standards of the City. Clarence Bowers, Head of Music Department in Public High School, on Left; Alice Barnett Price, Pianist and Composer, Assistant in Music at the High School, in Center, and William Frederic Reyer, in Voice Department of Same School, on Right. Lower left: Gertrude Gilbert, President of San Diego's Leading Musical Club, which Imports Many Prominent Soloists. She Is Seen Here with Mr. and Mrs. Walter Damrosch. Lower right: Lolita Levete Rowan, President of the Music Teachers' Association (Photo by Stromberg)

in a musical way this year. Its courses are larger and extra teachers have been added. Clarence Bowers, director of music, and Mrs. Alice Barnett Price, assistant, supervise a four-years' course in harmony and history and a two-years' course in theory and musical form; also,

a boys' glee club, a girls' glee club, mixed chorus of 200 voices, and first and second orchestras of forty pieces each.

The school has a musical society which gives public concerts every month. It also gives a concert every spring. The society's offerings in the past few years

have been such works as "Chimes of Normandy," "Rip Van Winkle," Gaul's "Holy City," and "Christoferus." This year will be given "The Prince of Pilsen" and a concert of popular operatic numbers.

William Frederic Reyer has joined the teaching forces and has given practically all his time to the choral and vocal work of the school. The department has a Victrola with over 350 selected records and a large collection of music. Not only is all this work fully credited, but courses are given in all departments whereby pupils taking lessons outside of school may be given credit toward graduation.

The night school, which last year sponsored the community music movement here, is still active. Orchestra Director Bowers and his assistant, Mr. Reyer, who has charge of the chorus, are doing excellent work. This year there are about 1300 pupils enrolled in the night school.

The choral work of the city promises to be a most important factor this year. We have from thirty to forty thousand soldiers and sailors stationed here and a civic committee has been appointed to work with the choral societies to provide weekly programs at Camp Kearny and the forts. The People's Chorus, under Director Willebald Lehmann, has already started these activities, and the Female Chorus, the Treble Clef Club under Helen Ruggles White, as well as the glee and chorus sections of the high school, have enrolled for this work.

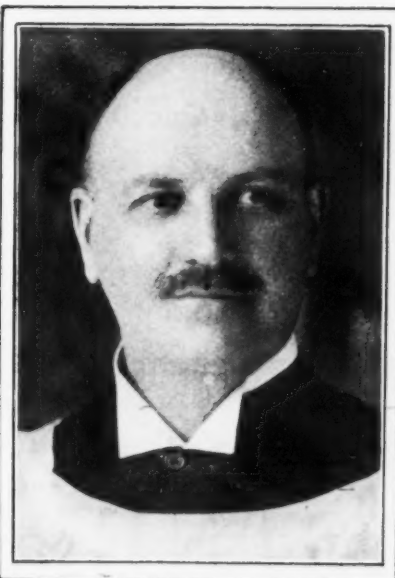
Dr. Stewart's Recitals

Dr. H. J. Stewart, who for two years was official organist at the Panama-California International Exposition, is continuing his work as organist at the Exposition Grounds, now known as Balboa Park. The organ recitals have become an important feature of the musical life of San Diego. Every afternoon Dr. Stewart presents a program, in which classical and popular compositions are judiciously combined. Since the first of last January, Dr. Stewart has played over 800 different works, in which practically every composer of note has been represented. In this list the name of Bach appears forty-seven times, and the repertoire also includes many compositions of the modern school, by such writers as Bonnet and Debussy. The recitals are given in the open air, and perhaps in no other place could performances be carried on daily under such conditions. Dr. Stewart's records show that for the two years during which the Exposition continued, the daily recitals were only interrupted eighteen times by bad weather. The excellent climatic conditions San Diego enjoys explains it.

The Grossmont colony, located on the outskirts of the city, together with the city's summer musical colony, is an artistic asset to the community. Mme. Schumann-Heink, Carrie Jacobs Bond, Havrah Hubbard and Claude Gotthelf are among the musicians at Grossmont.

WILLIAM F. REYER.

GOOD OUTLOOK FOR SPOKANE SEASON



Reading from Left to Right: H. W. Newton, Conductor of the Mendelssohn Male Chorus of Spokane; Edgar C. Sherwood, President of Musical Art Society and Director of Lorelei Club; Robert Thomas Scott, Prominent Spokane Musician, Who Is Now a Corporal in Company M, 351st Infantry; Wallace D. Lotz, Local Musician, Who Has Joined the Colors with a Regimental Band

SPOKANE, WASH., Oct. 12.—The musical situation in Spokane has not been appreciably affected by the war. The majority of those called are the younger men and most of the musicians are men of more mature years. The season, therefore, will be as full of musical attractions, if not more so, than usual. The Spokane Symphony, which ended

last season with a generous margin of profit, intends to give five concerts. Two will be by the orchestra, under the direction of Leonardo Brill, and there will be three artists' concerts, bringing Alma Gluck, Werrenrath and Harold Bauer as the stellar attractions.

To Hear San Carlo Opera

The Mendelssohn Club, H. W. Newton,

director, will give three choral concerts with soloists. Who the latter are to be has not yet been decided. The club will also bring the San Carlo Opera Company for four performances later in the season. The four operas will probably be "Gioconda," "Lohengrin," the double bill of "Pagliacci" and "Cavalleria" and either "Carmen" or "Trovatore." The Musical Art Society, Edgar Sher-

wood, president, intends to give eight concerts. Negotiations are now in progress with Joseph Bonnet, the distinguished French organist, and the Zoellner Quartet.

Lorelei Club Concerts

Besides this, the Lorelei Club of ladies' voices will be heard in two concerts under Edgar Sherwood's direction. The First Methodist Church usually has a mixed course during the winter. Unattached artists come unexpectedly through this region, so that besides some thirty scheduled concerts, operas and many good light opera attractions, there will be a running fire of local talent and visitors from coast cities.

Altogether, not a bad program for Spokane, and one that compares favorably with previous seasons. This is probably due to the feeling that everything must be done to keep things going in as normal a fashion as possible, and that music is even more of a necessity now than it was before.

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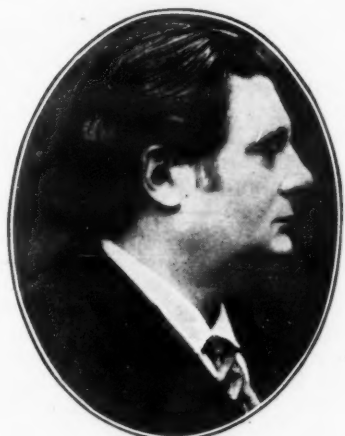
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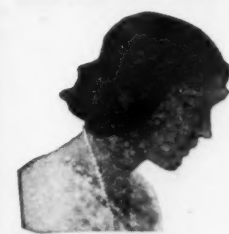


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Scranton Joins Ranks of "Singing Cities" This Season



The Scranton Symphony Orchestra, Louis Baker Phillips, Conductor

Mass-Singing Will Be Under Direction of John T. Watkins—Keystone Concert Course Bringing Splendid List of Artists to City—Music in Public Schools Receiving Much Attention—Local Symphony Plans Number of Concerts

SCRANTON, PA., Oct. 12.—Musical activities in this city are just beginning. The choral societies are opening their seasons, getting ready for a year of hard work. Among Scranton's most noted choirs are the Liederkrantz, the Junger Männerchor and the Ladies' Musical Club, all of which are under the directorship of Prof. John T. Watkins. These societies will give several concerts during the year, terminating in a grand concert to close their seasons.

The nation-wide movement of community singing that has grown in the past few years to include many of the largest American cities will this year add one more to its score. Community singing is to be introduced in this city under the able directorship of Prof. John T. Watkins. Mrs. E. S. Peck, chairman of the educational committee of the Y. W. C. A., has arranged for the work to commence at once in the auditorium of the Y. W. C. A.

Also along the educational line, Prof. Alfred Pennington will give a series of eighteen piano recitals during the year, three series of six recitals each. They will be object lessons in technique and interpretation, and Mr. Pennington will make it a point to explain the meaning of every number that is played whenever there is a story connected with it.

The Scranton Symphony Orchestra, under its director, Louis Baker Phillips, is planning to give a number of concerts during the year. This orchestra includes many of Scranton's best musicians, and their concerts are looked forward to by all Scrantonians. The Treble Clef Club of ladies' voices, also

under the leadership of Mr. Phillips, will open its season shortly, when definite dates will be given for their concerts.

Harold Briggs has opened his winter term with full classes. His recitals are always of the best and they will be fully up to the standard this year. E. S. Southworth has started his season and plans to include a number of recitals in his course for the year. Elinor Cobb's season has opened with unusual success; her classes are larger than ever before and plans for the year proportionately ambitious. Dr. L. B. Woodcock is planning to have his pupils give a series of Sunday afternoon studio concerts. The programs will include solo and ensemble works in English, French and Italian, supplemented from time to time by string numbers.

Among Scranton's singers who have already started the fall work are Thomas Beynon, John Evans, Edith Rooke Morrow, Phillip Warren, David Jenkins, Elizabeth Bunnell, Frederick Widmeyer, John Davis, Helen Newett Evans, Julius Judd, Mollie Wheeler, Dorothy Page and Harry Phillips.

Keystone Concert Course

For the winter season Scranton will have a course of musical attractions that will hardly be surpassed in any other city. This is the second series offered by the Keystone Concert Course at the Strand Theater, under the direction of Chauncey C. Hand, who is one of the most successful younger managers of the country. An attempt to give a series of concerts like these is a manifestation of the very best in constructive city life, and supplies the artistic poise which every city must have. In selecting the numbers no expense has been spared by the management to give Scranton music-lovers the best in all branches of music. This series opened with great success on Oct. 4, with Mme. Alma Gluck, soprano. Coming artists are Mischa Elman, Nov. 1; Christine Miller and Cherniavsky Trio in joint recital, on Dec. 6; Efrem Zimbalist and Mabel Garrison in joint recital, on Jan. 10, and Giovanni Martinelli, assisted by Mary Warfel, harpist, on March 7.

Music in the public schools is receiving a great deal of attention this year under the direction of Prof. W. W. Jones. In Central High School a music course has been embodied in the curriculum and many students are taking advantage of it. The studies are now purely elementary, but it is hoped that in time the course may assume larger proportions. Music in the Dunmore schools is under the direction of Mrs. Martha Matthews Owens. Mrs. Owens was largely responsible for the community singing in Dunmore last season and the work will be continued this year.

The Scranton Conservatory of Music

under its president, Alfred Pennington, has started its season with very good prospects. During the summer special courses were carried on. Prof. Pennington has lately been elected vice-president of the National Association of Organists.

W. R. HUGHES.

Yvonne de Tréville Scores Success at Globe Music Club Concert

Before 2500 people who crowded the auditorium on Sunday, Oct. 7, Yvonne de Tréville scored a success in New York City, singing the aria from "Louise," "Depuis le Jour"; the aria from "Rigoletto," "Caro Nome," followed by a song by Claude Warford, who accompanied her. In answer to six recalls the widely known soprano responded to a second encore with the "Laughing Song" from "Manon Lescaut," which she gave in answer to a number of requests. As an active member of the National Patriotic Song Committee, Yvonne de Tréville opened the program by singing the "Star-Spangled Banner." The concert closed with a duet by David Bispham and Mme. de Tréville.

Vibbert Gives First of Faculty Concerts at Syracuse University

SYRACUSE, N. Y., Oct. 6.—Harry Vibbert, organist, gave the first of a series of faculty concerts at Syracuse University on Oct. 3. He was assisted by Morton Adkins, baritone, who read a poem by Irene Sargeant, music by Mr. Vibbert. The audience was large and appreciated Mr. Vibbert's playing.

L. V. K.



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War Not to Restrict San Jose's Music

Two Artist Courses, Pacific Choral Society, a String Quartet, Community Chorus and Lecture Recitals Will Provide Excellent Fare for Concert-Goers—A Brilliant Season Anticipated

SAN JOSE, CAL., Oct. 8.—During the past year local music conditions have shown a decided improvement. Audiences have been larger and a greater interest in musical development has been in evidence. That the coming year will see a continuation of this development is consequently anticipated, although the unsettled condition of the times and the late opening of the schools has delayed the formation of plans and made bookings somewhat indefinite.

The Pacific Conservatory of Music, which is associated with the College of the Pacific, is the main center of musical activity in the community, bringing to its auditorium many noted artists and musical organizations during the year. The present season opens on Oct. 8 with a recital by the San Francisco Chamber Music Society, Louis Persinger, director. Other recitals in the Conservatory Art Series will be given by Edward Baxter Perry, the blind pianist, who is announced for November, and by Harold Bauer and Olga Steeb, who will complete the list of pianists to be heard during the season. The singers so far announced are Lucia Dunham in a program of folk songs and Cecil Fanning, baritone.

Keen regret is felt that Annie Louise David, harpist, was obliged to postpone her year in California and consequently will not be able to teach at the Conservatory, as was previously announced. She will appear in recital on the Conservatory Artist Series, if her tour with Sarah Bernhardt permits. Warren D. Allen, dean of the Pacific Conservatory and manager of the concert course, said that so far as he could see war had not had any effect on the season ticket sale or in the number of applications for enrollment in the Conservatory.

Behymer's Course

In addition to Mr. Allen's series, L. E. Behymer, the Los Angeles impresario, will bring a number of musical attractions to the Victory Theater. His season will open on Nov. 9 with a recital by Alma Gluck. Other attractions announced by Mr. Behymer are the La Scala Grand Opera Company, Yvette Guilbert, the Minneapolis Symphony Orchestra and a series of three concerts by the San Francisco Symphony Orchestra. The Victory Theater management promises many lighter attractions, such as light operas and musical comedies. There is also a possibility that we will have a visit from Max Rabinoff's Boston Opera Company, although no definite announcement has been made.

The San José branch of the California Music Teachers' Association plans a series of lectures and lecture-recitals along pedagogical lines. Albert Elkus will talk on "Bach and Bach Phrasing." Redfern Mason of the San Francisco Examiner on "Music from the Critic's Standpoint"; Charles L. Seegar of the University of California on "Brahms," and other San Francisco musicians will be called upon to address the local organization.

Only Two Music Societies

Strange to say, in spite of the large number of splendid musicians situated in this locality, we can at this time boast of but two musical organizations—one a choral society, the other a string quartet or quintet, as occasion demands.

The Pacific Choral Society comprises about 150 members and is under the efficient direction of Warren D. Allen. In addition to the annual production of "The Messiah," which will be given during the holidays, the chorus will be heard on several occasions during the season and will take a prominent part in the May Music Festival, to be held at the College of the Pacific next year.

The De Lorenzo String Quartet has the following personnel: Nicola De Lorenzo, first violin; Benjamin F. King, second violin; Marjory M. Fisher, viola;



A FEW NOTABLES IN SAN JOSE'S MUSIC LIFE

No. 1—The De Lorenzo Quintet, from Left to Right: Fred M. Jordan, 'cello; Nicola De Lorenzo, First Violin; Marjory M. Fisher, Viola; Benjamin F. King, Second Violin; Ruth Esther Cornell, Piano. No. 2—J. J. Jeffers, Supervisor of Vocal Music in San José Grammar Schools. No. 3—Herman E. Owen, Supervisor of Music in San José High School. No. 4—Warren D. Allen, Dean of Pacific Conservatory of Music, Manager of Conservatory Artist Series and Conductor of Pacific Choral Society; Charles M. Dennis, Instructor of Public School Methods at the Conservatory, Who Successfully Introduced Community Concerts Last Year; Howard H. Hanson, Composer-Pianist, Head of Theory Department and Conductor of Orchestra of Pacific Conservatory

Fred M. Jordan, 'cello. The quartet has the assistance of Ruth Esther Cornell, pianist. This organization will be heard locally and in nearby towns during the coming season.

Community Music Progresses

Community music will be given a new impetus during the winter. Last year Charles M. Dennis, instructor of public school methods at the Pacific Conservatory, inaugurated a series of community concerts which were held in the Hester Grammar School. In addition to carrying on this work, Mr. Dennis will place particular emphasis in his classes on community music. F. F. Jeffers, supervisor of the vocal music in the San José grammar schools, plans to inaugurate community singing, commencing probably with the students of the night school.

Herman E. Owen, who is in charge of the music in the San José High School and is supervisor of the instrumental music in the grammar grades, contemplates a series of community concerts to be held at the High School on frequent Sunday afternoons. Mr. Owen also states that special emphasis is to be placed on the violin and piano classes during the coming school year. This work has passed the experimental stage and has become an established branch of the work of the department. Of espe-

cial interest is the announcement that the high school music department will stage a production of "The Chimes of Normandy." Mr. Owen expects to have a larger and better high school orches-

A Glimpse at San Jose's Music

Pacific Choral Society
De Lorenzo Quintet
Pacific Conservatory
Allen Concert Course
Behymer Artist Course
Community Chorus
Notre Dame College of Music

tra than heretofore, as he lost but few members by graduation, and many promising and experienced players will enter this year from grammar grades.

Concerts for Children Planned

A committee has been appointed to investigate the feasibility of giving a series of concerts for children along the lines laid out in recent issues of MUSICAL AMERICA. A detailed announcement regarding the work will be made as soon as more definite steps are taken.

The Notre Dame College of Music has

opened with the usual splendid enrollment. The customary series of concerts will be given for the benefit of the students, Edward Baxter Perry being the first artist announced.

What effect the war actually will have upon the audiences of the coming music season cannot be determined, but certain it is that the theatrical companies which have appeared here in the past month and a half have played to record-breaking houses, and there appears to be no reason why concert audiences should not correspondingly increase. In fact, the writer believes that the coming year will be one of great musical growth, not only for San José, but also for the whole Pacific Coast.

MARJORY MARCKRES FISHER.

LOCAL SOPRANO CHARMS SYRACUSE IN "CARMEN"

Marta Wittowska, with San Carlo Opera Company, Scores Hit—Torpadié Gives Recital

SYRACUSE, N. Y., Oct. 12.—The San Carlo Opera Company presented four excellent performances of opera here this week, by far the best they have ever given in this city.

The opening opera, "Carmen," served to introduce Marta Wittowska, a local singer, in the title rôle, supported by a good cast, including Manuel Salazar as Don José, Joseph Royer as Escamillo and Luisa Darles as Micaela, all of whom gave satisfying interpretations. Naturally the chief interest centered around Marta Wittowska, who sang and acted with expression. There was a large and enthusiastic audience.

The "Jewels of the Madonna," with Elizabeth Amsden and Giuseppe Agostini in the principal parts, was given in a stirring manner. It was perhaps the most interesting performance of the four. "La Traviata" for the matinee showed Edvige Vaccari a good actress as well as singer. The final opera, "Faust," with Marcella Craft as Marguerite, drew a large audience that found her interpretation of the rôle absorbing. She gave a vivid portrayal of it, both vocally and dramatically.

The orchestra, under the direction of Carlo Peroni, did exceedingly well.

The Morning Musicales first recital of the season introduced a very charming singer, Greta Torpadié. Her readings of the translations of her Swedish songs were as melodious as her singing. Her French songs were delightful, sung with beautiful diction. An audience that taxed the capacity of the hall applauded her enthusiastically. The playing of Grace French, pianist, and Conrad Becker, violinist, added to the artistic merits of the program. L. V. K.



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New School of Music for Salt Lake

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SALT LAKE CITY, UTAH, Oct. 8.—Despite the dismal forebodings that the war would cause a musical famine, Salt Lake music lovers have the promise of many musical treats for the following season. Salt Lake has for a number of years ranked as the musical center of the great inter-mountain region of the West. The most potent signs of her leadership is shown in the announcement of the founding of a new School of Music, whose imposing plans for the winter are already announced. The certainty of an important symphony orchestra season together with the concerts by various choral organizations and artists introduced by local managers, make an important calendar of musical events.

The Latter-Day Saints University has stepped forth into the artistic lime-light by enlarging its modest musical department into a full-fledged school of music with a fine staff of locally famous professional teachers, and has secured the consent of Utah's Grand Opera director, Lucy Gates, to offer a brief course in operatic coaching in the early fall and spring months.

New Music School Founded

The board and faculty of the University fully appreciate the cultural value of this enlarged sphere for their musical forces, and the fullest encouragement is given the music school in all its ambitious plans. The head of the department, Prof. Brigham Cecil Gates, remains at the head of the new music school. He has associated with him Prof. Edward P. Kimball and Prof. Tracy Y. Cannon, both assistant organists for the Mormon Tabernacle; Florence Jepperson, contralto soloist of Boston training; Romania Hyde, violinist; Irving Snow, 'cellist of Boston Conservatory; Marian Cannon, pianist and treasurer of the Musical Arts Society; Margaret Summerhays, soprano soloist, graduate of the Boston Conservatory; and Owen Sweeten, who has the brass and wind instruments.

The Continental Conservatory plan of class instruction has been introduced and the response to this excellent mode of getting the best for the least money in music teaching has proved already a formidable factor in the gratifying registration shown. The housing of the School of Music in the historic quarters occupied from the day of President Brigham Young by the presidents of the Mormon Church, constitutes not the least of the School's present attractions.

Gates Company in "Romeo"

An important announcement is that the Lucy Gates Grand Opera Company, well remembered for its performance of "La Traviata" and "Faust," is to give its third opera some time in November. The opera to be produced is Gounod's "Romeo and Juliet," which, though a



OUTSTANDING PERSONS WHO GIVE IMPETUS TO SALT LAKE'S MUSIC

No. 1—John J. McClellan, Organist of the Mormon Tabernacle. No. 2—Walter Poulton, Director of the American and Strand Concert-Orchestras. No. 3—Lucy Gates, Director of the Lucy Gates Grand Opera Company. No. 4—Anton Goetz, Bandmaster of the 20th U. S. Infantry Band. No. 5—H. G. Whitney, Dean of Salt Lake Music Critics and Manager. No. 6—Hugh W. Dougall, Supervisor of Music in the Public Schools

household word in its dramatic form, has never been heard here as an opera. Prof. Gates, director, is enthusiastic over the strength of the organization

Salt Lake's Musical Resources

Lucy Gates Grand Opera Company
University Grand Opera Company
University Orchestra
University Band
University Quartets
University Choral Society
Salt Lake Oratorio Society
Salt Lake Philharmonic Orchestra
Strand-American Concert Orchestras
Frederic-King-Shepherd String Trio
Orpheus Glee Club
Forty-two Church Choirs
Three City Bands
Four U. S. Regimental Bands
Three Musical Conservatories
Six Private Music Schools

and expects a great deal from the joint appearance of his sister, and David Reese, Utah's tenor, in the two title rôles. Horace S. Ensign is cast for the role of Friar Lawrence, Hugh W. Dougall for Capulet, and Evangeline Thomas for the Nurse.

The Utah Conservatory of Music has at last realized one of its dearest ambitions, to have a building all its own. They have only recently moved from their

quarters in the Templeton Building and are comfortably housed in the "Historians Office Building," another one of Salt Lake's historic sites. The Conservatory was organized in 1911 and to date has taught over 4700 pupils. Nearly eight hundred pupils have appeared in public recitals and music supervisors, teachers and performers of accomplishment have been turned out by the capable faculty, of which Professor John J. McClellan, organist of the Mormon Tabernacle, is the head. Mr. McClellan directs the piano and organ departments, Professor A. C. Lund, recently elected conductor of the Tabernacle Choir, is vice president of the school and director of the vocal and theory departments. These two musicians have been the preceptors of many of our leading professionals of the younger class and they, with a faculty of competent teachers, are doing a fine work.

To Give "Manon"

In spite of the war conditions the University of Utah Music Department will proceed as usual with productions and activities carried out in more tranquil years. Professor Thomas Giles, Director of the Department of Music, announces that the Grand Opera production, which has been a feature of University musical life for the past five years, will again be given in the Spring, the opera selected being in all probability "Manon," by Massenet. An unusual feature of the season will be the appearance of four of the advanced students of Prof. Giles, in a concert of four piano concertos, viz., Schumann, Mendelssohn, Grieg and Tchaikowsky, the accompaniments to be played by the Minneapolis Symphony Orchestra. Prof. Giles will conduct and the affair will be given in the University Gymnasium. Aside from these two larger events the University will present fourteen different student organizations, including the two String Quartets (ladies' and men's), the two Glee Clubs, the orchestra, band, piano trio, male quartet, ladies' quartet, grand opera chorus, Bach chorus, brass choir and double quartet. The faculty of the Music Department has this year been increased from two to eight members, and with a strong corps of teachers working energetically it is hoped to create conditions and a musical atmosphere demanding a

separate school of music in connection with the seven schools now located on University Hill.

War Cuts Into Orchestra

War conditions have seriously affected the organization of the Philharmonic Orchestra, having cut into the membership to a great extent. Although reorganization may be somewhat delayed, Conduct Arthur Freber predicts a busy year with at least four concerts. Inasmuch as the performance of one symphony number by a local musician on each concert program of last year proved such a success, the same plan may be resumed for the season of 1917-1918.

Special interest centers on the formation of a new trio, including Arthur Freber, violin; Otto King, 'cello, and Charles Shepherd, piano. All musicians are most prominent in musical circles here, and the combination of three such splendid artists will give a fresh impetus to chamber music, which has been neglected here. Further announcement of their plans will be made at a later date.

"Movie" Orchestras to Join

A novel announcement for the musical season has just been made by Walter Poulton, who has won an enviable position in Utah's musical circles as an orchestral conductor and organist. Salt Lake boasts of having a fine moving picture house, the American Theatre. Especially is it unique in having a very large orchestra, composed of professional musicians of highest standing. The music at this theatre, together with the Strand Theatre, is under Mr. Poulton's direction, and has attained a high standard. Mr. Poulton announces his intention of combining these two orchestras once a year and making a concert tour throughout the State.

Last year this was started and met with wonderful success wherever the orchestra appeared. Prominent citizens throughout the state visited by them last year inquire as to when they may expect another visit from this popular organization. The fame of Mr. Poulton's American Theatre Concert Orchestra has been known throughout the motion picture world and is considered one of the great attractions in Salt Lake City.

H. G. Whitney's Work

A story of Salt Lake's musical activities would not be complete without some mention of H. G. Whitney, manager and music critic on one of our leading newspapers. On a recent visit in New York City, Mr. Whitney was introduced by Lucy Gates to Mr. Freund as "the Dean of Salt Lake Critics." He has always been an ardent supporter of musical enterprises and manager of many artists. Mr. Whitney has been writing musical and dramatic criticisms for the Salt Lake papers the past thirty-five years. He was manager of the Home Dramatic Club for ten years, until the Republican party broke up the organization, by taking the leading man, Heber M. Wells, for the state governor. He was manager of the Salt Lake Opera Company for eight or ten years, the organization which introduced Lucy Gates and Sallie Fisher to the stage. When a girl, Maude Adams sang between the acts of a play produced under his management, and he had the pleasure of paying her \$7.50 for her services. As you know, the various societies of Salt Lake named him chairman of the Committee on Arrangements for the reception of your editor, Mr. Freund, who unfortunately did not visit Salt Lake.

Mr. A. H. Peabody, conductor of the Orpheus Club, predicts a brilliant season. He will present the club in three concerts during the winter, and in addition the club will assist at benefits. Applications of new men are being considered as there are six vacancies caused by enlistments in the army. The organization numbers about fifty. The officers of the club are as follows: A. H. Peabody, Conductor, A. E. Skidmore, president; S. A. Abbott, vice president; Rex Stark, secretary; Fred Bennett, treasurer; L. F. Zulick, librarian; Clarence Ebaugh, assistant director.

To Feature American Works

Mrs. Ira D. Travis, president of the Ladies' Literary Club, has planned an interesting year. The music section under Mrs. J. B. Ambler, chairman, has outlined programs of interest, making a special feature of American compositions by American composers. Mrs. A. H. Peabody, president of the National Federation of Musical Clubs, anticipates a busy year. She states that the clubs throughout the state are co-operating more and more in the general uplift of all music, particular emphasis being placed on American music and musicians.

[Continued on page 196]

THOMAS GILES

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New School of Music for Salt Lake

[Continued from page 195]

Prof. Hugh Dougall, Supervisor of Music in the public schools, is beginning to obtain most favorable results from his outlines for a standard course of music incorporated into the present school curriculum. The Gedding's Method has just been introduced and Mr. Dougall hopes by this method to have gained two big aims, first, the development of appreciation of music within the children, and second, to reach the individual child. Last year, the "Contest of the Nations" was put on at the State Capitol by 5000

children and a band of twenty-five pieces. Mr. Dougall will this year, probably plan another production of similar proportions.

Salt Lake Has Four Bands

In conclusion, special mention should be made of the four regimental bands at Fort Douglas, where a garrison of 7,000 men is stationed. The Twentieth Infantry Band has for director Anton Goetz, a bandmaster of long experience and wide army acquaintance. His band has distinguished itself on the post plaza in a presentation of a musical, martial

production, entitled, "When the Soldier's Dream Comes True," a composition by Mr. Goetz. The Forty-Second has a fine band organization, with G. B. Alexander, a Logan man, as director. The band of the Forty-third Regiment has been organized only two months but has already made good at the post. Michael Urgan is the director. The fourth band on the reservation is the Utah Field Artillery Band, with Clarence J. Hawkins as bandmaster. Mr. Hawkins is a Salt Lake musician who recently enlisted in the services of his country.

ZORA SHAW HOFFMAN.

crowds at each presentation. In addition to "The Messiah," Dean Whitehouse stated, the society plans to give another entertainment later in the spring. Arrangements for this program have not been completed.

The Washburn fine arts department expects to present a number of artists in concert at the college auditorium during the winter, chiefly for the benefit of fine arts students. Arrangements are being made, however, for the admittance of a limited number of persons not connected with the college.

RAY YARNELL.

HONOR PITTSBURGH ORGANIST

Earl Mitchell Made Corporal at Camp Lee—Saudek Lectures

PITTSBURGH, PA., Oct. 15.—Honors are being bestowed on some of the musical men who have gone to the front. The latest one to be recognized is Earl Mitchell, organist and choir director of the East Liberty Presbyterian Church, now in service at Camp Lee, Petersburg, Va., who has been made a corporal. Mr. Mitchell was to have appeared with some of the leading artists of the country this season, including engagements in New York, Chicago and Boston, with Christine Miller, the contralto.

A series of lectures on "The Woodwind Instruments of the Modern Orchestra" is being given in the Pittsburgh high schools by Victor Saudek of the department of music of the school of applied design, Carnegie Institute of Technology, these having been arranged in conjunction with Will Earheart, director of music in the Pittsburgh schools. The Saudek Ensemble, which is composed of members of the faculty of "Tech," is being assisted by advanced students in the playing of excerpts from celebrated compositions. The first of these series was given last Tuesday night and was arranged by Miss Baker, supervisor of music of the South Hills High School.

The officers of the Musicians' Club of Pittsburgh this year are: John W. Claus, president; Oscar W. Demmler, vice-president; William Koettman, secretary; William H. Witt, treasurer, and Charles Heinroth, John R. Roberts and Theodore G. Wettach, directors. Some delightful meetings are being planned for the winter season.

E. C. S.

Frederick Gunster, American tenor, will give his first recital in New York on Oct. 26. His program will consist mainly of modern French songs, with a few old classics. Harry M. Gilbert will be accompanist.

TOPEKA TO HEAR GOOD MUSIC AT POPULAR PRICES THIS YEAR

Kansas Elks Will Present Artists on Course, for War Relief Fund—San Carlo and Boston Companies Are Engaged—Community Entertainments Enlist Aid of Local Musicians—Washburn College Conservatory Takes Lead in Cultivating Public.

TOPEKA, KAN., Oct. 10.—The winter musical season in Topeka promises to be of unusual interest this year on account of the variety of attractions offered and the interest being manifested by local musicians not only in bringing outside artists here, but in co-operating to develop local talent as much as possible. Music lovers here see significance in the growing attention being given to local artists by the general public and believe the fruits of their labor in educating the public to a fuller appreciation of music is beginning to bear fruit.

This campaign of public education in music, both vocal and instrumental, has been in progress as a definite program for the last five years. It was given initial impetus by Dean Horace Whitehouse, of the Washburn College conservatory of music, and has been taken up and pushed ahead by the Musical Arts Society, the music department of the Women's Federated Clubs, of which Mrs. Carey J. Wilson was chairman, and by the Music Study Club and the Matinée Music Club. Local managers of concert series, notably Myrtle Radcliffe, who has brought some of the best artists in America to Topeka, have contributed greatly to the success of the campaign.

During the last three years interest in Grand Opera has notably increased, and

the San Carlo Grand Opera Company has been markedly successful here.

Under the auspices of leading musical people of the city, who will act as patrons, the San Carlo Grand Opera company will appear in several programs soon. In addition, arrangements have been made for the appearance of the Boston Grand Opera company.

Elks Foster Course

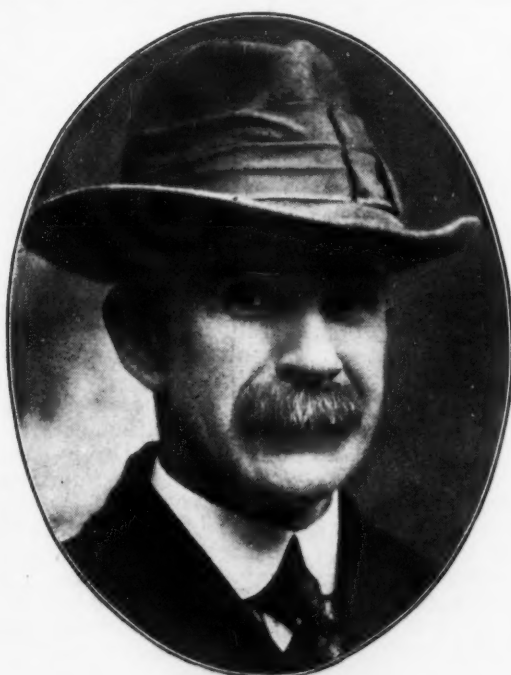
One of the attractive features of the winter season will be a concert series which is being given under the auspices of the Topeka Elks' Club. This will be popular priced and is given with the idea of bringing music of quality to as large an audience as possible. Seats will be sold as low as 25 cents and not higher than \$1. In the past the cheapest seats have sold for 75 cents or \$1. The profits secured from this concert will be used by the Elks in furthering the war relief work the order has pledged itself to undertake. The quality of the program is shown by the fact that Alice Nielsen has been secured as one of the artists.

Unique Civic Programs

A note of patriotism will be injected into the musical life of the city if plans perfected by Mrs. Carey J. Wilson, originator of the community sings in Topeka, materialize. Instead of the community sings which she has conducted in past years, Mrs. Wilson intends this year to arrange community entertainments in which local artists and the audiences will both participate. During the first part of the program professional and amateur musicians, who have signified their willingness to assist, will furnish a number of vocal and instrumental numbers. The second half of the program will consist of the singing of patriotic songs by the audience.

These community entertainments will be given in the Auditorium. Arrangements are being considered by Mrs. Wilson to secure an orchestra in addition to the organ. No admission will be charged.

Municipal pipe organ concerts will also feature the winter season. They will be given by Dean Horace Whitehouse, city organist. It is Dean Whitehouse's plan to vary these programs by securing the



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COMMUNITY SINGING TAKES ON NEW LIFE IN TULSA

Rotary, Apollo and Cadman Clubs Back Movement and Plan Big Performance of "The Messiah"—Convention Hall, Seating 3500, to House the "Sings"—Galaxy of Artists in Ora Lightner Frost Course

TULSA, OKLA., Oct. 10.—That oil and music mix well is demonstrated by the fact that Tulsa, a city of wonderful growth and untold wealth, is about to enjoy the biggest musical season she has ever known. Through the influence of the various clubs Tulsa will be visited this year by a galaxy of artists that would be a credit to a city twice the size. Tulsans know good music, they demand it and are willing to pay for it. Concert managers and clubs are expecting to share the prosperity which the city is now enjoying.

To Give Fall Festivals

The Hyeckha Club is the oldest women's musical organization here. It has presented some of the finest attractions that have come to Tulsa. Much of the success of the musical life is due to their untiring, earnest efforts. The inspiration to found the club came to Mrs. W. N. Robinson, now of Kansas City, in 1904. Mrs. Fred Clinton was chosen its first president and occupied the chair so successfully that she has been re-elected for thirteen succeeding years. Associated with her in the pioneer work have been Mrs. R. F. MacArthur, Mrs. George T. Brown, Mrs. Ralph Harvey, Mrs. W. B. Frederick, Mrs. C. E. Strouville, Mrs. W. L. Williams, Mrs. J. R. Cole, Mrs. C. E. Bush, Mrs. D. C. Acosta, and Mrs. Lee Clinton. The plans for the coming year are for two festivals, one in the fall and one in the spring. The fall festival will be complimentary to their friends.

Kendall College Conservatory occupies a prominent place in musical circles. John Knowles Weaver heads the faculty, which has made a valuable addition this year in Adolph Kramer, the violinist.

Apollo Presents Noted Artists

A strong musical organization which has enjoyed a most successful existence is the Apollo Club. It has a membership of thirty-six of the professional and business men of the town and is conducted by Robert Boice Carson. J. Allen Yeager has been its president since its organization. The Club is organized on a purely ethical basis and has been giving the public the privilege of hearing the greatest artists at prices within reach of every one. Their season will open in Convention Hall on Oct. 29 when they will present Louise Homer as soloist, followed by Anna Case, Nov. 28, Evan Williams, Jan. 14, and Harold Bauer, April 19.

The Cadman Club is a woman's club devoted entirely to choral singing. It has a membership of thirty-six and com-



THE HOME OF TULSA'S COMMUNITY "SINGS" AND PROMINENT PERSONS IN THE CITY'S MUSICAL ACTIVITIES

No. 1—Convention Hall in Tulsa, Okla., where the community sings are held. No. 2—John Knowles Weaver, head of the Music Department at Henry Kendall College. No. 3—Mrs. Ned Rigsbee, president of the Piano Study Club. No. 4—Robert Boice Carson, conductor of the Community Chorus, Apollo Club and Cadman Club. No. 5—Mrs. Robert Boice Carson, president of the Cadman Club. No. 6—J. Allen Yeager, president of the Apollo Club of Tulsa. No. 7—An oil tank on fire—characteristic scene in Tulsa. No. 8—Mrs. Marie Hine, musical director and composer of church music.

season. One of the features of the hall is the municipal organ. This was made possible by the devoted efforts of Mrs. R. F. MacArthur, a woman of great public spirit. The organ was opened April 29 and 30, 1915, with two recitals by Edward Kreiser of Kansas City. Since then frequent recitals have been held on Sunday afternoon. These have all been free to the public except one which was given by Clarence Eddy.

Community Sings Planned

Community singing occupies an important place in the community life in Tulsa. Two years ago when the first "sing" was held about 200 people were present. The attendance has been steadily increasing and audiences now tax the capacity of the hall. The last one was held in June, 1917. It was a rousing meeting and the big audience entered heartily into the singing. They were led by Robert Boice Carson and a chorus of the best singers of the town. This year, community singing will take on new life. A new interest will be stimulated by having the backing of the Rotary Club, the Apollo Club, and the Cadman Club. If all plans come to a successful termination they will result in a big production of the "Messiah" given at Christmas time.

During the season musical programs in connection with community "sings" will be held in Convention Hall when all clubs will participate. These will be held Sunday afternoons, Robert Boice Carson, the conductor, gives his services and with the support of the Rotary Club of which he is a member, Tulsa will demonstrate that community singing has securely fastened its grip upon the people and has come to stay.

R. B. CARSON.

Maine Federation of Women's Clubs Holds Twenty-fifth Anniversary

PORTLAND, MAINE, Oct. 11.—At the twenty-fifth anniversary of the Maine Federation of Women's Clubs held in the new Frye Hall in the Women's Club House on Tuesday and Wednesday of this week, music was well represented. At the Tuesday evening meeting Philip Bruce, tenor of Boston, accompanied by Susie Coffin, gave two groups of songs. His singing was very much enjoyed by the large audience and as encores he sang "The Star," by Rogers, and "In the Time of Roses." On Wednesday morning Mr. Macfarlane gave an organ recital in the City Hall for the clubs, which was highly appreciated. At their Wednesday evening meeting a women's trio of members of the Rossini Club gave several numbers. The members of the trio are Mrs. McFaul, Mrs. Boynton and Mrs. Bragdon. Mrs. Boynton also sang a group of solos. They were accompanied on the piano by Mrs. Akers.

A. B.

POUGHKEEPSIE, N. Y.—Edith Louisa Hubbard recently gave a song recital at the home of Mrs. F. M. Townsend, under the auspices of the Daughters of the American Revolution for the Patriotic Fund of that organization.



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Other Attractions of This Attractive Course Are:

MISCHA LEVITZKI, the Pianist, Jan. 24; KARL KIRKSMITH, Cellist, Mar. 28; MARIE MAYER, Jan. 31; JEANNETTE RANKIN, the only woman who has ever been seated in our hall of congress, Oct. 25.

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prises the leading singers in the city. Mrs. Robert Boice Carson is president. Their annual concert will be given in Convention Hall with Schumann-Heink soloist and Robert Boice Carson conductor.

The Piano Study Club is doing an interesting work. They have been organized since January, 1915, and have a limited membership of twelve. The members of this club are the leading pianists of the city and contribute to very excellent programs during the year. They present a piano soloist of high standing once or twice a year at a public recital. Mrs. N. C. Rigsbee is club president.

To Hear Galaxy of Artists

Mrs. Ora Lightner Frost offers an interesting course this year with the following artists: Paul Althouse, Oct. 12; Alice Nielsen, April 11; Arthur Middleton, Feb. 28; Oscar Seagle, Feb. 14; Mischa Levitzki, Jan. 24; Karl Kirksmith, trio, March 28; Marie Mayer, Jan. 31, and Jeannette Rankin, Oct. 25.

Tulsa is fortunate in having a Convention Hall with a seating capacity of 3500. Here is held grand opera and all the big concerts and recitals of the

WORCESTER'S MUSICAL BASKET TO BE FILLED TO OVERFLOWING

Worcester's Musical Treasure House

Ellis Concert Course
Worcester Oratorio Society
Steinert Concert Course
Worcester Symphony Orchestra
Church Choirs
Male Singers' Club

WORCESTER, MASS., Oct. 8.—Richer in musical promise than ever before, looms the new season for 1917-1918 in Worcester. While war times have brought many changes, they very evidently have not destroyed the demand for music—good music, both secular and sacred, and Worcester lovers of the "concord of sweet sound" will have wide and varied opportunity to indulge their love of harmony.

Five Ellis Concerts

First among the announcements for the season, was that of the Ellis Concerts, which will open their tenth consecutive season in Mechanics Hall, Tuesday evening, Oct. 30. These concerts have become an institution, anticipated nearly as much as the annual Worcester Music Festival which just closed its brilliant sixtieth anniversary. As usual there will be five Ellis Concerts, but a variation from the past is that only two symphony programs will be given, in place of the customary three.

The dates are Oct. 30, Dec. 18, Jan. 15, Feb. 5 and March 5. The first concert will bring a quartet of noted singers including Mabel Garrison, soprano; Sophie Braslau, contralto; Giovanni Martinelli, tenor, and Arthur Middleton, baritone. The Boston Symphony Orchestra, conducted by Dr. Karl Muck, and assisted by Rosamund Young, soloist, will present the second program, while the third will be given by Mme. Louise Homer and Ossip Gabrilowitsch.

Hackett to Sing in Native City

The Ellis series would not be complete in Worcester without a program given by Fritz Kreisler, and the famous violinist has been secured for the February concert. The last program will bring a return of the Boston Symphony, assisted by Arthur Hackett, tenor. The fact that Mr. Hackett is a former Worcester boy, adds to the importance of his appearance in what is counted as one of the big concerts of the season.

This seems to be a season for significant anniversaries, and a prominent organization that is celebrating its twenty-first year, is the Worcester Oratorio Society, J. Vernon Butler, director. The society which had its beginnings twenty-one years ago when Mr. Butler was organist of Pilgrim Congregational Church, has grown steadily under the director's efficient guidance, until it is now a body of 300 voices, including the most prominent singers in and about the city.

The society will give two concerts this



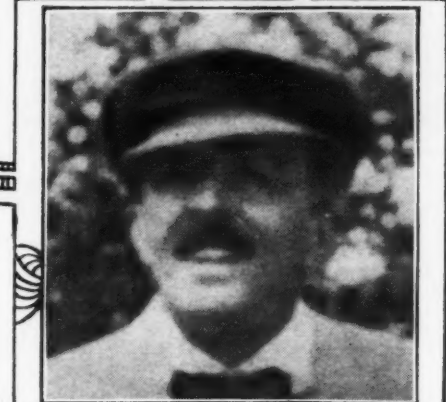
On the left: A Section of Plymouth Church Senior and Junior Choirs, with Rev. Dr. Robert MacDonald, Pastor of the Church, seated in second row. Two rows above is Dr. A. J. Harpin, Choir Director and Bass Soloist. While standing in back is W. Gray Harris, Organist. Upper right: J. Vernon Butler, for the past twenty-one years Conductor of the Worcester Choral Society, not to mention numerous other choral groups. Center: Dr. A. J. Harpin, for several years Director of the Plymouth Church Choir. Below: Stanley C. Brennan, Albert M. Steinert's Worcester Representative

winter, the first to take place in the middle of November, while the second will be the annual presentation of Handel's Christmas oratorio, "The Messiah," in Mechanics Hall the evening of Dec. 26. The giving of this oratorio has come to be an integral part of the Yuletide observances in Worcester, and it is always attended by capacity audiences.

The first concert will present a miscellaneous program of patriotic character and will include Elgar's choral work, "The Banner of St. George," which will be given with full orchestral accompaniment. While Mr. Butler and Chester T. Porter, president of the society, have not completed arrangements, they have practically decided upon five artists who are especially interested in Red Cross work, and they are positive that there will be no lowering of the high standard that has been observed in previous years when the society has introduced such artists as Anna Case, Anita Rio, Grace Kerns, Marie Morrissey, Mildred Potter, Evan Williams, Paul Althouse, Lambert Murphy, Arthur Hackett, Dan Beddoe, Theo Karle, Frederic Martin, Reinald Werrenrath, Andrea Sarto, Gustav Holmquist and many others.

Steinert Concerts Resumed

The Steinert Concerts that have been given several years in Worcester, to the thorough enjoyment of music lovers, were omitted last year, so it was with genuine delight that concert goers received the announcement made early in 1917 by Stanley C. Brennan, Albert M. Steinert's Worcester representative, that a series of four concerts had been arranged for the season of 1917-1918. The dates selected for these concerts are Tuesday evenings, Dec. 4, Jan. 29, Feb. 12 and March 26, and combining the talent that has been secured with the fact that popular prices will prevail, the Steinert series looks like a big attraction. Mme. Ernestine Schumann-Heink will make her appearance on the December program, while Alma Gluck, is scheduled for the January concert. Frieda Hempel, noted coloratura, has been secured for the third concert, and the final program will bring Yolanda Mero, pianist, and Efrem Zimbalist, violinist.



able progress in musicianly ensemble work, and those who appreciated the improvement of its second season over the first, are anticipating the third season with much enjoyment. In addition to leading the Symphony, Mr. Silvester conducts the orchestra of Worcester Theater, the leading theatrical house in the city.

Sacred Music Favored

The appreciation of sacred music is increasing steadily in Worcester, and realizing this, choir directors are vying with each other to bring their choral groups to the highest pitch of merit. Among the churches most prominent for choice of sacred works, and for the excellence of choirs and soloists, are Union Church with J. Vernon Butler as organist and director; Plymouth Church, W. Gray Harris, organist, and A. J. Harpin, musical director; Piedmont Church, Frederic W. Bailey, organist and director.

The fact that a new organ has just been installed in Plymouth Church, adds to the interest felt in the announcement of special musical services there this winter. One is planned for the last Sunday evening of each month, beginning with October and ending with the Easter service.

The senior choir and recently organized junior choir will combine in the presentation of the sacred works selected by Dr. Harpin, and work already is in progress for the first which is West's "Faith and Praise," to be given Oct. 28. Works chosen for succeeding special services are the "Soul Triumphant," Shelley; "The Message of the Star," Woodman; "Israel," Gaul; Haydn's "Creation," and for Easter Sunday, "The Daughter of Jairus," Stainer.

Soloists at the church this year are: Vesta Wik-Thyden, soprano; Mabel Anderson, contralto; Joshua V. Hargraves, tenor, and Dr. Harpin, basso.

Clubs Planning Concerts

Tentative planning for concerts and recital programs has begun among various musical clubs in Worcester, but most of these make no definite arrangements far in advance. They simply meet for practice and give one or more public programs later in the season. Prominent among clubs that have furnished genuine enjoyment to lovers of music, is the Male Singers Club, a group of thirty men who organized their society nearly three years ago. The club is fortunate to have as its director, Arthur J. Bassett, president of the Worcester County Musical Association, while the accompanist is Walter W. Farmer, official organist at the Festival. This body of singers which includes some of the most prominent male vocalists in the city, plans to present at least two programs this winter, but these will not take place until some time after the new year. President of the club is George W. Bent.

Looking at it from every view point, the season holds out exceptional attractions to lovers of music, both from outside sources and from talent within the city, and many moments of relaxation are promised from the great strain imposed by the war and resulting conditions.

T. C. L.



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TOLEDO BUSINESS MEN PLEDGE \$35,000 TO BRING GREAT ARTISTS TO CITY

TOLEDO, OHIO, Oct. 10.—Toledo is growing by leaps and bounds musically, and this coming season promises to be the busiest winter for concerts and recitals that the city has ever experienced. There are a number of societies and organizations contributing to the coming musical season.

First to be mentioned, because of the magnitude of its undertaking, is the Civic Music League, now entering upon its third year of existence, and already a potent factor in the musical life of the city. It is an organization of business men who have put behind it a guarantee fund of \$30,000 to insure its success. Their concerts will be held in the Terminal Auditorium, the building which the League altered and rebuilt last year, and which has a seating capacity of 5000. Their idea as usual is to furnish the best music at the lowest price that all the people may go. Bradford Mills, who originated the idea, is manager, and George B. Orwig, attorney, is president of the association.

Their course this year is divided into two parts, some of the artists coming in the early Fall, and the rest in the Spring. Their season was brilliantly opened Oct. 8 with a joint recital by Amelita Galli-Curci and Rudolph Gariz.

Mischa Elman, the violinist, follows Oct. 15; Giovanni Martinelli, Oct. 22, accompanied by the Detroit Symphony Orchestra; and Nov. 7 will see a joint recital given by Lucien Muratore and Lina Cavalieri.

The second part of the course will commence Feb. 26 with a joint recital by Anna Case and Guiseppi De Luca. March 2 the New York Symphony Orchestra, Walter Damrosch, conductor, will play; March 25, Marie Rappold will appear accompanied by the Detroit Symphony Orchestra; and the series will be closed by Margaret Matzenauer, the date for which has not been announced.

Noted Pianists Engaged

Feeling that the piano recital is the one neglected phase of the concert here in Toledo, the piano teachers formed an organization last year which would undertake the bringing of great pianists to the city for recitals. Last year as a try-out they brought Arthur Shattuck to Scott High Auditorium. The concert



GOOD FRIENDS OF TOLEDO, OHIO, THE CITY WITH THE CIVIC MUSIC LEAGUE

No. 1—Mrs. Zella B. Sand, Director of the Eurydice Club. No. 2—Bradford Mills, Manager of the Civic Music League. No. 3—Walter E. Ryder, Director of the Orpheus Club. No. 4—Geo. B. Orwig, President Civic Music League. No. 5—W. E. Riggs, President of Pianoforte Teachers' Association

was decidedly successful, the pupils and parents responded well, and it was decided to engage the hall for four concerts this year. The following artists have been engaged: Guiomar Novaes for Dec. 3; Thuel Burnham for Jan. 11; Tina Lerner, Feb. 15; and Percy Grainger for March 1. W. E. Riggs, of the Whitney and Currier Company is president of the organization. The season tickets are being sold at a very low price to students.

Kathryn Buck, a local manager, who for several years has brought the best to Toledo, announces the Boston Grand Opera Company for Thanksgiving day,

Nov. 29, afternoon and evening performances. "Mme. Butterfly" will be given in the afternoon and "Tales of Hoffman" in the evening.

Bradford Mills also announces some attractions independently of the Civic Music League. He will bring the San Carlo Opera Company to the Auditorium for two nights, Nov. 12 and 13. "Jewels of the Madonna" will be given for one of the operas. The other has not been announced.

Mid-Winter Series

Besides he will give a mid-winter series of three concerts in Collingwood Hall,

bringing Louis Graveure, the baritone, Jan. 14; Ethel Leginska, the pianist, Feb. 18, and some chamber music organization for the last concert. The date and organization has not as yet been announced.

The Singing Societies

Of the singing societies, The Orpheus Club, a chorus of male voices, now entering its tenth year, has announced two concerts for the coming year, on Dec. 6 and April 11. The club under the able leadership of Walter E. Ryder, compares favorably with the big organizations of the country. Their assisting artist for the first concert will be John Barnes Wells, the tenor. Assisting also on this program (and this is decidedly an innovation for the club) will be Clara Louise David, the harpist. The assisting artist for the second concert in April will be Mary Jordan, and again they will bring an assistant with her, May Mukle, the cellist.

The Eurydice Club as yet has announced but one of its two regular concerts. This club is a chorus of women's voices which has been in active work for over twenty-five years. Mrs. Zella B. Sand is the director. The first concert will be on Nov. 27 and the assisting artist, Lucy Gates, soprano. Mrs. Sand is an efficient director, and the club does excellent work under her baton. Both clubs will hold their concerts in the Auditorium Theater, the conversion of the Valentine Theater into a moving-picture house necessitating the change.

Still More Concerts

These announcements already show a very busy concert season, and they do not include all. The Oratorio Society and Toledo Männechor have not announced their concerts, but each in the past has given two or three concerts, with assisting artists of note.

The Spanish soprano, Maria Barrientos, is scheduled to appear Feb. 1 at the Woman's Building, in a recital.

Usually the Senior Class of Scott High brings some singer during the year to Scott High Auditorium.

Toledo also has two artists this year who are entering the concert field, Mrs. Randolph Hull, contralto, and Mrs. Dorothy Miller Duckwitz, pianist. Both have a number of concerts already booked.

J. HAROLD HARDER.

SOLDIER ENCAMPMENT AT ROCKFORD STIMULATES MUSIC IN ILLINOIS CITY

ROCKFORD, ILL., Oct. 14.—Musicians of Rockford are looking forward to the busiest season in the city's history as a music center. The coming of a cantonment, bringing 50,000 men, means a great increase in activity as plans are being arranged for music to be an important part of the program at Camp Grant.

Mrs. Chandler Starr, for many years prominent in Rockford's musical affairs, has been named to have charge of the music at Camp Grant and is planning to take the city's best musical talent there constantly for programs of different kinds. Mrs. Starr recently spent some time in the East conferring with Harry Barnhart and other authorities on community singing.

Arthur Nevin Will Direct

It has been announced that Arthur Nevin, the director and composer, has been named as conductor of community singing for Camp Grant, and will arrive soon to commence his duties here. He will conduct rehearsals in the city and at the camp and combine the work of the big choruses.

The Rockford Mendelssohn Club plans to repeat its fortnightly concerts during the season at the camp and individual members and groups will contribute programs. The Mendelssohn Club will continue its educational work inaugurated three years ago, assisting Ambrose Chrichtetti, gifted young tenor, in his study for a grand opera career.

While the artist series is not yet completed, the club announces a recital by Mme. Frances Alda and Frank La Forge, the latter formerly of this city, for some time this month and a piano

recital by Percy Grainger for a later date. The year's program follows:

Oct. 11, musical tea; Oct. 25, chamber concert, Cora Wester, committee; Nov. 8, miscellaneous concert, Susan Whittlessey, committee; Nov. 22, opera study, "Cavalleria," Mrs. Elliott West, committee; Dec. 6, Ladies' Auxiliary Chorus Concert, Harrison Wild, conductor; Dec. 20, Christmas program, Mrs. Fred Moffatt, Mrs. O. M. Brouse, committee; Jan. 3, "Fireside Scene" from "Cendrillon," and miscellaneous program, Miss Elizabeth Kimball, committee; Jan. 17, program of children's music, Josephine Phinney, committee; Jan. 31, chamber music concert by Cope and Trio; Feb. 14, opera study, "Rigoletto," Mrs. Chandler Starr, committee; Feb. 28, Ladies' Auxiliary Chorus concert; March 7, students' public concert; March 14, first act of "Hänsel und Gretel," and miscellaneous concert, Mrs. Woodbury Hawes, committee; March 28, cantata, "The Golden Legend"; April 11, two-piano concert by Annie Walton and Marion H. Johnson; April 25, "Pagoda of Flowers," Elsie Nelson, committee; May 2, Ladies' Auxiliary Chorus concert.

Plans of Local Clubs

Rockford Woman's Club will have several afternoons of music during the coming season. Thomas Whitney Surratt has been engaged for a talk on community music at the club's Dec. 4 meeting. At the meeting of Feb. 5, Dr. William Norman Guthrie of New York will speak on "Theodore Botrel, Breton Troubadour of the Trenches, official Singer to the Armies of France." Mrs. Sarah Beth McLaren Miller of this city will give a violin recital at the March 19 meeting, when music in the public schools will be the subject. "Bird Music," a lecture-recital, will be given at the meeting on April 2 by W. B. Olds of James Milliken University. Mrs. Heiliger will accompany the composer-artist.

The Schumann Club enters into its twenty-fourth year with an especially in-

teresting program. Beatrice Schabacker heads the club this year and announces the following schedule:

Oct. 8, piano recital by Lucille Chase and Ruby Westring, assisted by Mary Goddard, soprano; Oct. 22, (chairman, Elizabeth King), program by Division I, paper, "History of the Violin," Gertrude Gartland; Nov. 5 (chairman, Thelma Wittig), program, Division II, paper, "History of the Piano," Marie McClay; Nov. 19 (chairman, Marie McClay), program, Division III, paper, "History of the Organ," Dorothea Vogel; Dec. 3 (chairman, Gertrude Gartland), students' program; Dec. 17, MacDowell program, Division I, paper by Thelma Wittig; Jan. 7, Russian composers' program, Division II, paper, Elizabeth King; Jan. 21, program, Division III, Feb. 4, program, Division I; Feb. 18, Washington party, program, Division II; March 4, students' program, examining program; March 18, annual presentation of operetta; April 1, Chamade program, Division III, paper, Myrtle Reeves; April 15, program by combined divisions; annual concert in May.

In the Public School.

Rockford public schools are recognizing the value of music in their work by giving credit in the high school for violin and piano study, and by having instructors for the classes in violin playing, choruses and grade school orchestras. Mrs. E. M. Pierce came to Rockford in 1902 as supervisor of music and has been able to show extraordinary results as demonstrated in the high grade of work shown in the musical contests and concerts of the annual Young People's Exposition. Mrs. Pierce meets the grade school teachers in weekly conference to direct their work.

One teacher, especially qualified, is named for each school to take charge of the music in the fifth, sixth and seventh and eighth grades, and other grades are

taught by their respective instructors. Three grade school choruses of 150 voices each, string quartets, small choruses and orchestras, all composed of intensely interested young people, are directed by Mrs. Pierce. Five classes have been formed in violin playing, for which a small fee is asked and local instructors are teaching at the schools.

Rockford High School Girls' Glee Club, organized and directed by Mrs. Pierce, numbers thirty voices and has given quite a few of public concerts. The Boys' Glee Club, directed by S. E. Zook of the faculty, is another popular students' organization.

Rockford High School Band, directed by John T. Haight of the faculty, is one of the best high school bands in the west and its work compares favorably to that of older players' organizations.

Music is an important feature of the meetings of the Girls' Patriotic League, which was recently organized for Red Cross work. Mrs. Woodbury Hawes gave her services as director of the community singing. Their programs are frequently enlivened by music by talented singers and players among the men stationed at Camp Grant.

Court Street M. E. Church Men's Brotherhood will again sponsor a concert course, provided by the Redpath Bureau.

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As a concert artist she has few equals and her present tour is daily adding to her laurels. Her beautiful voice, gracious stage presence and charming personality stamp her as one of the most notable acquisitions to the concert stage.

Owing to her operatic engagements her concert tour must of necessity be limited and those cities in which she will appear this season will indeed be fortunate.

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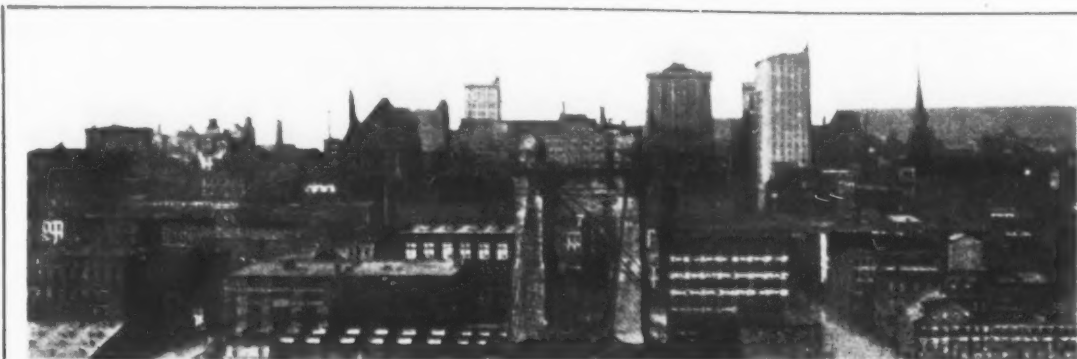
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PATRIOTISM PERMEATES CINCINNATI'S MUSIC



American Works Hold Sway on Symphony Orchestra's Programs—May Festival Audiences to Hear New Oratorio by a Native Composer—Women's Club Will Give Concerts in the Army Camps



Emery Auditorium, Cincinnati, Where the Symphony Concerts and Principal Recitals Are Held. In Circle, Edwin W. Glover, Conductor Orpheus Club and Pageant Choral Society

CINCINNATI, Oct. 13.—Although the war cloud lowers heavily over Cincinnati, it happily possesses a silver lining in a music season which, if not offering quite as many attractions as other



J. Herman Thuman, One of the Successful Concert Managers of Cincinnati

seasons, offers those which are of absolutely superlative merit. First of all come the symphony concerts, whose programs this year in the breadth, variety and catholicity of their choice are of unsurpassed interest. Never has Dr. Ernst Kunwald arranged a series of programs

Cincinnati's Musical Resources

Symphony Orchestra
May Festival
Thuman Artist Course
Mark Byron Course
Bach Society
Culp Quartet
Woman's Musical Club
Women's Club
Matinée Musicale
Orpheus Club

No. 1—The Culp String Quartet (Left to Right): Siegmund Culp, First Violin; Ernest Pack, Second Violin; Walter Heermann, Cello, and Carl Wunderle, Viola. No. 2—Dr. Ernst Kunwald, Conductor of the Cincinnati Symphony Orchestra and the Cincinnati May Festival. No. 3—Kline Roberts, Manager of the Cincinnati Orchestra

of such diverse and such compelling charm.

American Works Featured

A noteworthy feature of this season's offerings is the number of works by American composers. Quite in accord with the patriotic spirit which is animating conductors and orchestras the country over to give the American composer an opportunity to be heard, Dr. Kunwald has given a great deal of time and the closest attention to the examination of American scores and has selected for performance a group of American compositions which challenge comparison. Those selected up to date are Converse's "Mystic Trumpeter," suggested by the poem of the same name of Walt Whitman; Chadwick's Symphony No. 3, in F Major; Rubin Goldmark's "Samson," Skilton's "Two Indian Dances," MacDowell's "Indian Suite," Foote's "Four Characteristic Pieces," and Hadley's Symphony "North, South, East and West."

Dr. Kunwald has also placed on his programs a gratifyingly large number of European novelties, using the term in the sense that the works have not yet been played by the Cincinnati Symphony Orchestra. Most important of these are Vincent D'Indy's symphonic variations

"Istar" and Glazounow's Sixth Symphony. Others are on the Overture to Sinigaglia's "Le Baruffe Chiozzotte," Delius's Orchestral Rhapsody "Brigg Fair," Lalo's Suite "Namouna," the Hubay violin concerto which Zimbalist will play, and the Liapounow piano concerto in B flat Minor which Ethel Leginska will play.

City to Hear New Soloists

Unusual interest attaches this year to the soloists. While each one without exception is unique in his own field, a number of them have not yet appeared before the local public and are eagerly anticipated for that reason. The list includes Amelita Galli-Curci, Maud Powell, Ethel Leginska, Percy Grainger, Jaques Thibaud, Theo Karle, Emil Heermann, Efrem Zimbalist, Rudolph Ganz, Mischa Levitzki and Hermann Weil.

In spite of the fact that this is May Festival year and that the orchestra will find much of its spare time devoted to rehearsals for this event, it will make several large and important tours. The first and most noteworthy of these, because of the fact that the orchestra goes

into new territory, is the Southern tour in January which has just been arranged by Kline Roberts, the capable and energetic young business manager of the orchestra. The cities to be visited are Atlanta, Birmingham, Nashville, Montgomery—where the orchestra will play for the soldiers at Fort Sheridan—New Orleans, Mobile and Lexington.

May Festival Looms Bright

While programs for the May Festival have not yet been completed or contracts with the soloists signed, there is every reason to believe that the Festival this year will fully sustain traditions of artistic excellence and sold-out houses which have been characteristic on previous occasions. Haydn's "Seasons" will be performed Tuesday evening, May 7, "St. Matthew's Passion," Bach, Wednesday evening. This will be performed with-



out cuts and will begin at five o'clock in the afternoon. Great interest centers in the work to be performed Friday evening. While no announcements have been made, it is understood that an oratorio by an American composer is to be selected, Saturday evening "The New Life" of Wolf-Ferrari will be performed and Rossini's "Stabat Mater." The two orchestral concerts Thursday afternoon and Saturday evening will be replete with novel and interesting features.

Arrangements are being made whereby one hundred and fifty members of the May Festival Chorus and fifty members of the Cincinnati Symphony Orchestra will go to Fort Sheridan at Montgomery, Ala., and give a performance of the "Seasons" at the encampment on New Year's Eve.

Thuman Concerts Notable

J. Herman Thuman, whose Artist Series are always one of the interesting and successful events of the winter's season, has arranged a particularly attractive series for this year. Anna Case

[Continued on page 202]

PATRIOTISM PERMEATES CINCINNATI'S MUSIC

[Continued from page 201]

and Martinelli opened the series at Music Hall Oct. 19. They will be followed by the Chicago Orchestra under the direction of Frederick Stock Oct. 31 in the following program: Overture, Benvenuto Cellini, Brahms Second Symphony, Till Eulenspiegel, Strauss; Tam O'Shanter, Chadwick, and a new work, a rhapsody "Italia," by a young Italian, Casella, who is at present living in Paris. The series will close Nov. 8 with a concert by the contralto, Matzenauer, and Yolanda Mero, the pianist. Other artists whom Mr. Thuman will bring are Eddy Brown, Nov. 2, in Emery Auditorium; Alma Gluck, Dec. 11, in Music Hall; Mischa Elman at Emery Auditorium some time in January, the date not decided, and Kreisler some time in March.

Mark C. Byron will this year present John McCormack in a song recital at Music Hall Nov. 23 and several other attractions, arrangements for which are not yet completed. Mr. Byron's activities are largely devoted this year to his book, "Coming Events," which appears weekly and which chronicles all events of

interest, whether musical, literary, dramatic or artistic.

Emma Roedter, who is the leading spirit of the Cincinnati Bach Society, announces some extremely interesting plans for the winter. At the annual celebration of the natal day of this composer the society always presents a program conspicuous for its unusual features. This year the most conspicuous work to be performed will be "Ein Fester Burg ist unser Gott."

The Culp Quartet, made up of members of the Cincinnati Symphony Orchestra, also under the management of Emma Roedter, is this year anticipating a busy and interesting winter. Two concerts will be given at the Cincinnati Woman's Club Jan. 7 and April 9, with several concerts from out of town. Among the quartets to be presented this winter are Brahms in B Flat, Ravel in F Major, a quartet by Volkmar Andreae, the Swiss composer; one by the Dutch composer, Brantz-Buys; Dvorak in G, Glazounow No. 5, besides quartets by several English and American composers. The Barrere Ensemble, under Miss Roedter's

management, is also a possibility.

The Woman's Musical Club, of which Mrs. Antoinette Humphreys Smith is president and Miss Roedter chairman of the Program Committee, will this year give a series of programs rather popular in character, in which national music will figure very largely. An early program will be devoted to "National Music in America," while later programs will be devoted to the origin and history of the national music of the Allies.

The music department of the Cincinnati Woman's Club, of which Miss Roedter is chairman, is planning a series of programs which will be presented before the various army camps in the vicinity. National music will also be a prominent feature on these programs. An interesting affair of Nov. 23 to be given at the Women's Club will be a program of National American music, to be given by the members of the department in the costumes of the early sixties.

The matinee musicale, whose affairs have been so extraordinarily well administered by Mrs. Adolph Hahn, will this year offer a series of exceptionally in-

teresting programs. Josef Hofmann appears in a recital Jan. 21; the Society of Ancient Instruments, Mme. Gills, soprano, will appear Dec. 3; May Peterson and Cecil Fanning will probably appear under the auspices of the club, while the two club concerts will give the members of the organization, who are among the most gifted musicians of the city, an opportunity to appear.

War Songs for Orpheus Club

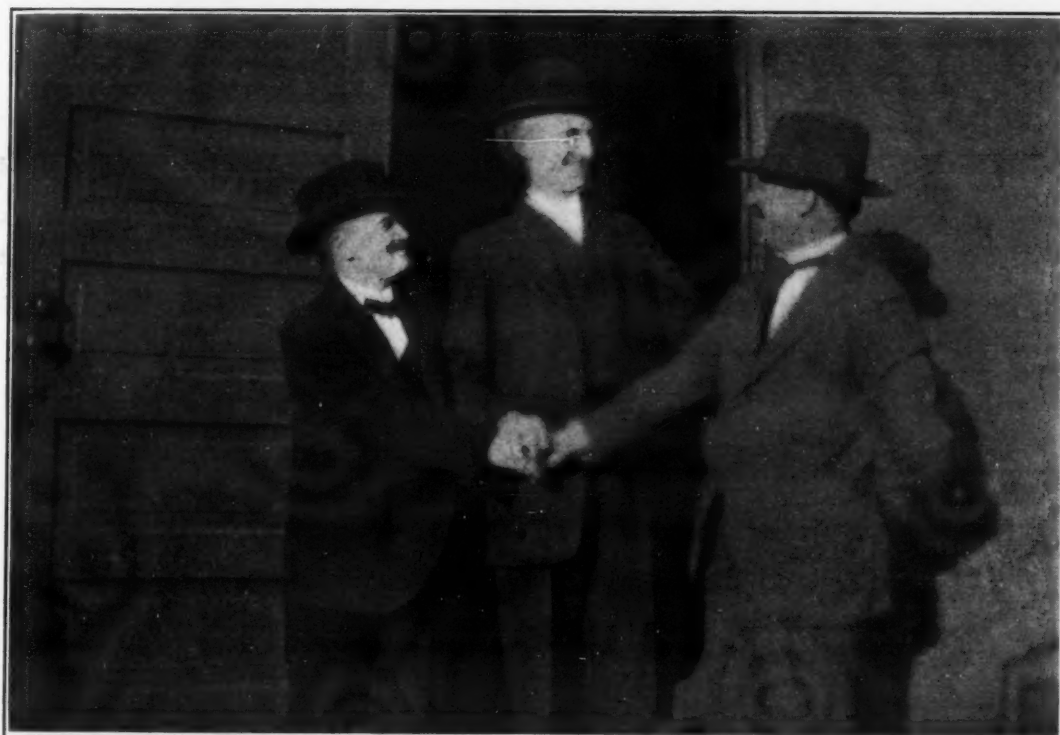
Owing to the indisposition of Edwin Glover, who for many years has been conductor of the Orpheus Club, Adolph Hahn has assumed the leadership of this organization. Three concerts will be given, the soloists being Henry Scofield, baritone; Myrtle Alcott, contralto, and Arthur Hackett, tenor. The final concert in April will probably be given with the assistance of an orchestra of about thirty-five pieces. A number of stirring war songs will be prepared by the chorus, among them Elgar's "Réveille," set to the words of Bret Harte, and "Paul Revere's Ride," by Dudley Buck.

A. K. HILLHOUSE.

John Powell Inaugurates Birmingham's Season

Southern Pianist Rousing Received in Recital for Music Study Club—Newly Organized Philharmonic Orchestra Plays at Sunday Afternoon "Sings"—High School Students Organizing Band

BIRMINGHAM, ALA., Oct. 13.—Birmingham's musical activities have already begun. The first open meeting of the Music Study Club was lately held at the Jefferson Theater, when John Powell played to a large and enthusiastic audience. His program included numbers by Beethoven, Schumann, Chopin and Liszt, and after the last number the applause was so insistent that he responded with his own "Banjo Picker." The other attractions during the year will include Anna Case, soprano, in December; the Trio de Lutèce, in April, and the choral concert, when the chorus of the Music Study Club will give the program assisted by such artists as the program may call for. Other attractions to be presented by the Club will be the Cadek String Quartet, a joint recital by the winners of the Young Professional Contest held during the biennial, including Marie Loughney, soprano; Solon Robinson, pianist, and Graham Harriss, violinist; a two-piano recital by Mrs. G. H. Davis and Mrs.



Left to Right: Hugo Olk, St. Louis Violinist, Who Has Located in Birmingham, and Philip Memoli, Leader of Birmingham's New Philharmonic Orchestra, Leaving the Bijou Theater After the Sunday "Sing"

Laurens Block; a recital by Mrs. Nora Hughes Toensfeldt, soprano; recital by Robert Lawrence, the popular community "sing" leader, and a piano recital by Edgell Adams. Owing to war conditions there will be but one morning musical meeting a month, the other Thursday morning being given over to Red Cross work.

The Junior Club will meet on alternate Saturdays as usual and will pursue an interesting line of work mapped out by its efficient leader, Virginia B. Handley.

Sunday Afternoon "Sings"

Robert Lawrence, has secured the Bijou Theater for the Sunday afternoon "sings" and has promised two performances. There will probably be an overflow attendance at the first "sing." The Philharmonic Orchestra, newly organized through the efforts of Mr. Lawrence, gives three or four numbers at each "sing" under the capable direction of Philip Memoli.

Mrs. Edna Gockel-Gussen, of the Birmingham Conservatory of Music, will give a series of "historical recitals" during the winter that will be open to the public. Mrs. Gussen will give on each program an early classical number, a classical, a romantic and a modern or ultra-modern number.

She will be assisted by a second pian-

ist, also by a trio composed of violin, cello and piano.

From High School Band

Leta Kitts, the able supervisor of music in the public schools, announces that a band is being formed among the pupils of High School and that musical instruments worth approximately \$3000 will be purchased for the pupils. Arthur Sewall, of Georgia, has been appointed by the board as leader. Miss Kitts already has a well balanced orchestra that gave enjoyable concerts throughout last season, but her ambition for the students is unlimited.

Sara Mallam will give a series of studio musicals that will be open to the public and during the winter will present Cadman's "Morning of the Year." Robert Lawrence has been appointed director of the University Choral Club at the University of Alabama at Tuscaloosa. The club will present during the winter, Rudolph Ganz, pianist; Elizabeth Wood, contralto; Arthur Hartmann, violinist, and the Zoellner Quartet. Birmingham is pluming herself upon the acquisition of Hugo Olk, concertmaster of the St. Louis Symphony Orchestra.

Mr. Olk played at one of the recent "sings," accompanied by Mrs. Robert Newman, and when Mr. Lawrence announced to the audience that Mr. Olk had come to stay there was great satisfaction. Mr. Olk already has large classes.

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Clubs and Neighboring Conservatory Factors in Zanesville's Musical Life

ZANESVILLE, OHIO, Oct. 12.—This year new leaders have been chosen to direct Zanesville's musical organizations. A new supervisor of music has taken up his duties in the public schools and the musical alliance between Muskingum College Conservatory of Music at New Concord, nearby, and local musicians, promises a most brilliant season.

The new president of the Woman's Club is Mrs. Katherine Bauman Geis; the Thursday Morning Music Club's new president is Mrs. Sue Bradshaw Paul; Prof. C. L. Hetzler has assumed the supervision of music in the public schools, and Prof. William W. Gray, head of the violin department of the Muskingum College Conservatory, has allied himself with local interests and will be heard here.

The Woman's Choral Club

The Woman's Choral Club enters upon its third year with a membership of fifty voices. It plans to study such works as "Nature and Love" by Tchaikowsky, "Agnus Dei" by Louis Victor Saar, and Elgar's "The Snow." The club expects to do a good deal of public work this year. Mrs. Katherine Bauman Geis, president and conductor of the Woman's Club, is a graduate of the Cincinnati College of Music. She has a dramatic soprano voice and has sung in the choirs of the city's largest churches and has been actively engaged as a teacher. She is also a member of the Thursday Morning Music Club. Other officers of the choral club are Mrs. Sue Bradshaw Paul, vice-president; Mrs. W. H. McKibben, secretary; Mrs. Dora S. Standke, treasurer; Mrs. Vera Ford Spangler, librarian, and Frieda Hermann, pianist.

This year's leaders in the Thursday Club are Mrs. Sue Bradshaw Paul, president, and Mary Spencer Conrade, who was chairman of the program committee for this season and is a member of the executive board. Mrs. Paul is the possessor of a good contralto voice and is a member of the Forest Avenue Presbyterian Church choir. Her fellow officers are Mrs. Judith Griffith Culver, vice-president; Mrs. Xema Dorsey Holiday, vice-president; Ethel Grace, secretary; Vera Clossman, treasurer; Mrs. Mayme Clossman Koska, honorary president. Miss Conrade, who planned the program, opened the season of the club on Oct. 4, her subject being "The Orchestra." The various instruments were described and illustrated by Victrola records. Miss Conrade has written a number of songs and piano compositions, but has specialized in children's songs, and her book, "Songs in Season," has been and is now in use in the public schools of many of the largest cities.

The Thursday Club is bringing to

Zanesville this year such excellent attractions as the Russian Symphony Orchestra in November; Ethel Leginska, pianist, and Elsie Lyons, vocalist, on Dec. 11, and Helen Stanley, soprano, in

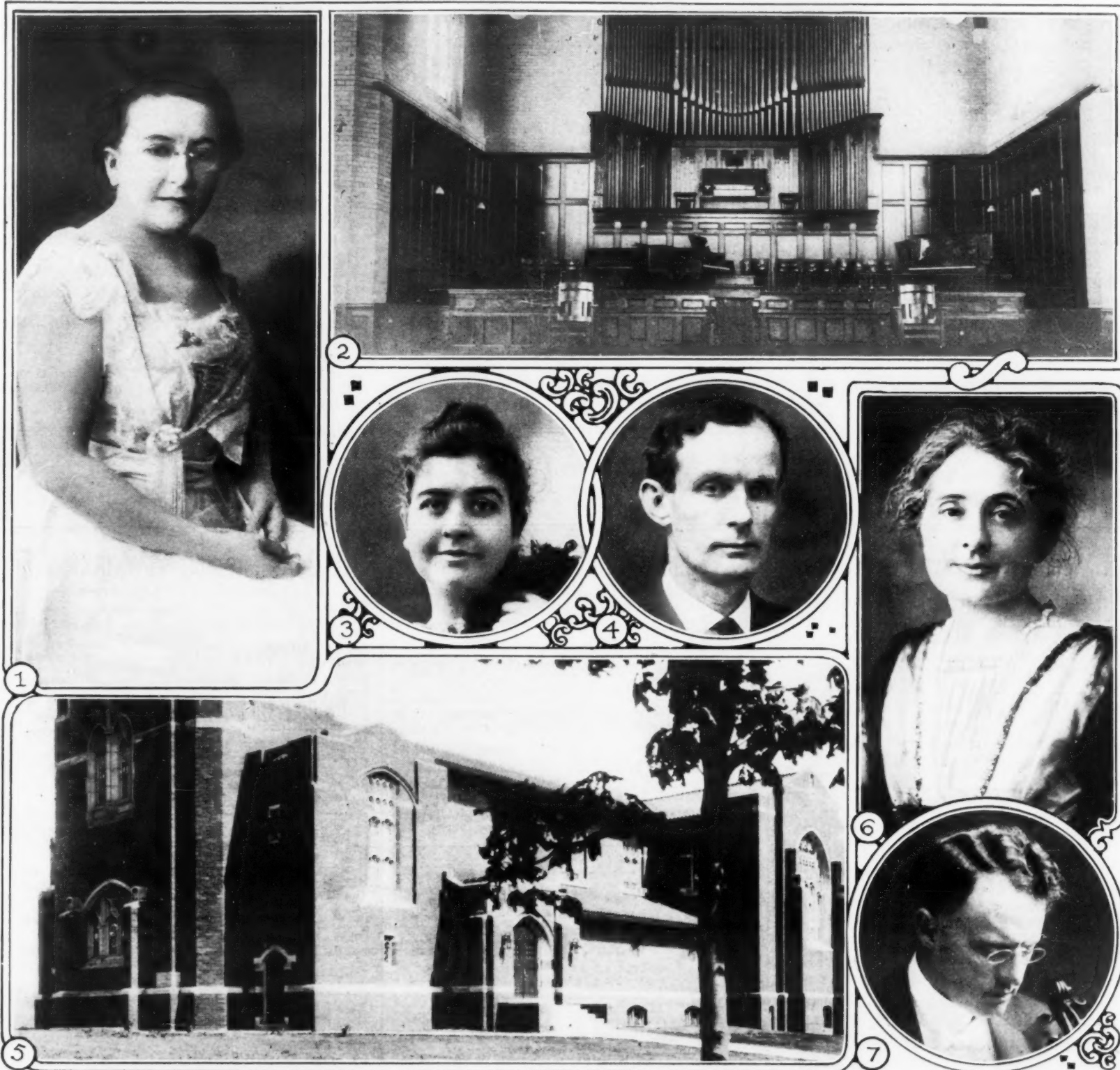
College Conservatory of Music.

Incidentally, during the past few years the link between this music conservatory at the little college town of New Concord, just sixteen miles east of

piano, under Prof. E. H. Freeman, and violin, under Prof. W. W. Gray. Last year the conservatory had 277 pupils enrolled and much extension work was done. This year the enrollment already exceeds last year's, in spite of war conditions. The extension work will be developed and the students heard both in Zanesville and Cambridge.

Annual Violin Festival

The feature of the year in connection with the conservatory is the annual spring violin festival given under Prof. Gray's directorship. This year it is



No. 1—Mrs. Katherine Bauman Geis, President and Conductor of Woman's Choral Club, Zanesville. No. 2—Organ and Platform, Recital Hall, Muskingum College Conservatory of Music, New Concord, Ohio, near Zanesville. No. 3—Mary Spencer Conrade, Composer, Chairman of the Program Committee of the Thursday Morning Music Club, Zanesville. No. 4—Prof. C. L. Hetzler, Supervisor of Music, Public Schools, Zanesville. No. 5—Auditorium and Recital Hall, Muskingum College Conservatory of Music at New Concord. No. 6—Mrs. Sue Bradshaw Paul, President of the Thursday Morning Music Club, Zanesville. No. 7—William W. Gray, Director of Violin Department, Muskingum College Conservatory of Music

February. The January number has not yet been announced. The club's program includes selections from the old masters for the most part and will conclude with an oratorio on April 25, under the direction of Prof. Hosmer of the Muskingum

here, and Zanesville, has been strengthened by the co-operation of the conservatory leaders with the musicians of Zanesville.

The conservatory has three departments—voice, under Prof. A. E. Hosmer;

planned to have the festival extend over two days and an innovation will be the introduction of outside talent. Monthly recitals are also given and some oratorio work in connection with the conservatory.

Prof. Gray's chief aspiration is to organize a symphony orchestra from Muskingum Conservatory and Zanesville talent, and it bids fair to be attained.

New School Supervisor

Prof. C. L. Hetzler, the new supervisor of music in the Zanesville public schools, came here this fall from Wells-ville, Ohio, where he has been located for five years. Previous to that time he was in the Troy, Ohio, schools. This is his fifteenth year of teaching. His is the Cornell University system, and though he has been here but a short time he is already planning cantatas, operettas, enlargement of the high school orchestra and the organization of a school band and a glee club. Music is elective in the schools here.

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WAR INJECTS NEW VIGOR INTO MUSICAL LIFE OF MONTGOMERY

Excellent Conditions Due in Large Measure to Stationing of 30,000 Soldiers at Camp Sheridan—Montgomery Music Club Arranging to Bring Kunwald Orchestra and Noted Recital Artists to City—Arion Club and Church Choirs Recruit Good Voices from the Troops

MONTGOMERY, ALA., Oct. 13.—The prospects for Montgomery's musical activities for the coming season were never brighter than at present. The assembling of 30,000 Ohio soldiers at Camp Sheridan has not only added greatly to the business prosperity of the community, but every phase of the city's life has taken on new vigor, and this impetus is being felt in its musical realm as much as in anything else.

While no plans have been perfected at Camp Sheridan looking toward the organization of the soldiers into singing choruses, many small organizations are being formed, and it is expected that some notable features will be the result. Practically every church choir in the city has been recruited up to "war strength"

by the addition of soldiers. The Firestone Quartet has been engaged to sing at the First Baptist Church, under the direction of Thomas C. Calloway, and the Apollo Quartet will be at Court Street Methodist Church.

The soldiers seem to be enthusiastic over their musical work, and the choir-masters have no trouble in securing as many excellent voices as the churches can accommodate. General Speaks, of the Second Brigade (brother of Clay Speaks), is one of the distinguished visitors.

Club Arranges Artists' Series

On the strength of the rosy prospects, the Montgomery Music Club, Kate Booth, president, which has been the city's foremost organization in bringing artists to the city, has contracted for an attractive series for the season. The artists already arranged for by Miss Booth are

Helen Stanley, on Nov. 6; Cecil Fanning and Mme. Gabrielle Gills, on Dec. 5; Francis Macmillen, on Jan. 22, and Ossip Gabrilowitsch, on March 20. The Cincinnati Symphony Orchestra will also be in Montgomery at an early date, under the same auspices. The Montgomery Music Club has been fortunate in securing the services of Alfred Hartzel as director. Mr. Hartzel is also director of the Third Ohio Artillery Band at Camp Sheridan, and is a splendid musician. He was for several years director of public school music in Cincinnati. The club expects to do some serious work under Mr. Hartzel's leadership while he is in Montgomery.

The Treble Clef Club and the Arion Club are resuming their year's work again under the direction of C. Guy Smith, and expect to give their regular monthly recitals beginning next month. A number of good voices from the Sheridan Camp have been added to the Arion Club, and it will perhaps be the only male musical organization in the city this season. The Male Chorus, which did good work last year with J. J. Moriarty as director, has been practically demolished as a result of the war, the large majority of the members having enlisted in the National Guard.

At the Woman's College L. Sibley Graham, pianist, has taken charge of the Conservatory of Music in place of Anthony Stankowitch, who had occupied the position for several years. Mary Lansing is the head of the department of voice, with Lottice Howell as assistant. Lily Byron Gill is Mr. Graham's assistant in the piano department.

The leading church choirs are organized as follows: Court Street Methodist Church, C. Guy Smith, director, Alonzo Meek, organist; Temple Beth Or, C. Guy Smith, director, Mrs. Jos. Kaufman, organist; St. John's Episcopal Church, C. Guy Smith, director, Marion Auerbach, organist; First Baptist Church, Thomas C. Calloway, organist and director; First Presbyterian Church, Mary Lansing, director, Mrs. J. C. Haygood, organist; Church of the Ascension, Kate Booth, organist and director; St. Peter's Catholic Church, J. J. Moriarty, director, Margaret Ryan, organist.

One of the most valuable acquisitions to the musical forces of the city is Ethel Coit Hughes, wife of Chaplain Hughes, with the National Guard at Camp Sheridan. Mrs. Hughes will be the solo soprano at Temple Beth Or and at the First Presbyterian Church.

PIERCE CHILTON.

RICH SEASON AHEAD FOR ASBURY PARK, N. J.

Resort City Will Again Stage Series of Concerts with Famous Soloists

ASBURY PARK, N. J., Oct. 14.—After a most brilliant season of music during the past summer, when such stellar attractions were presented at the Auditorium in Ocean Grove, Asbury Park is now looking forward to more musical feasts during the fall and winter season, featuring leading artists.

Probably the most important of the season's offerings in music will be two concerts given by the Woman's Club, under the direction of Mrs. Bruce S. Keator. Negotiations are still pending as to the artists who will appear at the concerts.

Walter Rosenberg, director of the new St. James Theater, expects to give a winter series of concerts at the theater with such attractions as Arthur Pryor, Simone Mantia, Isabelle Brylawski, violinist; Florence Cavanagh, soprano, and Amela Kreuder, contralto.

Another feature of the musical life of this vicinity will be a musicale given the second Tuesday of each month by the National Association of Organists, Chapter 1. This chapter is composed of organists all the distance from Red Bank to Point Pleasant. The first musicale will be given at Point Pleasant, when Mrs. A. O. S. Havens, president of the Point Pleasant Musical Club, will entertain the N. A. O.

Many other important events are scheduled to take place.

LAMBERT STEWART.

GLUCK INAUGURATES SCRANTON SEASON

Soprano Achieves Success in Her Recital Assisted by Salvatore de Stefano

SCRANTON, PA., Oct. 5.—Alma Gluck gave the first recital of the season on Oct. 4 at the Strand Theater before a large audience. She was assisted by Salvatore de Stefano, harpist, and Eleanor Scheib, accompanist.

Mme. Gluck's program was a varied one in every sense of the word, being composed of songs in six languages and ranging from Bach's "Forsake Me Not" to "The Suwanee River." She sang equally well in French, Italian, Spanish, Hebrew, German and English.

Moussorgsky's "Hopak" was delivered with much spirit and "Hey for a Fiddler!" a merry ballad, was greatly applauded. But it was with her two numbers which have become so popular on the phonograph, namely, Rimsky-Korsakoff's "Chanson Indoue" from "Sadko" and "Carry Me Back to Old Virginny," that Mme. Gluck made her greatest success. In the latter Miss Gluck was accompanied by a double male quartet composed of Jack Davis, William Jones, Gwilym Edwards, Harry Lutz, Alfred Williams, John Ray and Gwilym Anwyl. Mr. Stefano's playing was also much appreciated, especially in Zabel's "La Source."

W. R. H.

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TORONTO AMATEUR OPERA SINGERS TO MAKE TOUR

Two Hundred Members of Quarrington Society, Will Visit Canadian and American Cities, with Large Orchestra — Oratorio Chorus Prepare for Annual Festival—Russian Symphony and Noted Soloists to Assist—Schubert Choir Is Transformed Into a Woman's Organization on Account of the Men's Absence

TORONTO, Oct. 6.—The musical season in this city opens Oct. 8 with the appearance of Isolde Menges, the young violinist at Massey Music Hall.

Massey Music Hall has undergone extensive alterations, the platform having been enlarged very considerably, the management claiming that they can now produce anything from grand opera down.

Among the artists who will appear during the season are Mme. Galli-Curci, Ysaye, Mischa Elman, Yvette Guilbert, Alma Gluck and Zimbalist.

The Quarrington Grand Opera Society, of which James Quarrington is the conductor, will produce two operas and a work by Mr. Quarrington, "The Carnival." The chorus will be the biggest opera chorus ever used in Canada, consisting of 200 singers and actors, with augmented symphony orchestra, complete scenic and stage settings and gorgeous costumes. The principal rôles are to be taken by pupils of Mr. Quarrington and have been trained by him. The company will visit several of the large American and Canadian cities, and will be the biggest amateur opera venture ever attempted in Canada. Last season Mr. Quarrington produced "Aida" and "Faust" and an opera of his own, "Zingaria," and the result was so successful that the foregoing plans were decided upon for this season. Mr. Quarrington's dream is to have a Civic Opera Company with Canadian English-speaking singers.

The Mendelssohn Choir has been reorganized under the conductorship of Herbert Fricker, F.R.C.O., with about eighty per cent of the former members enrolled. At the time of writing I was unable to obtain the particulars of what is contemplated, as the secretary of the choir informed me that no definite arrangements had as yet been made, nor were they even sure of the number of concerts to be given or who the assisting artists might be.

To Hold Festival

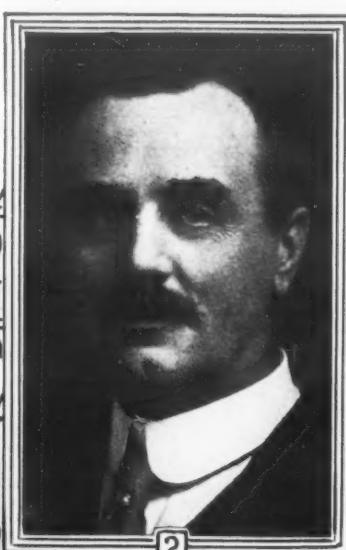
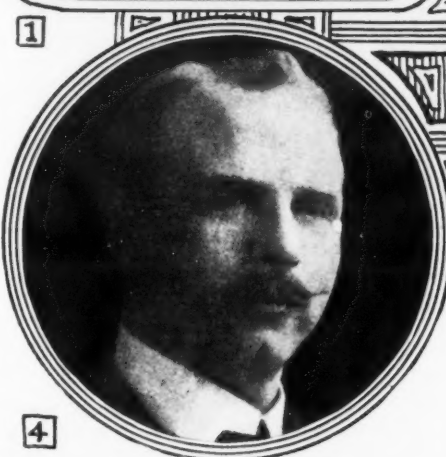
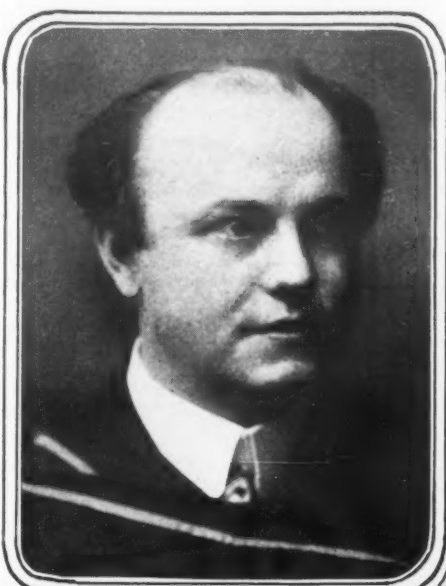
The Toronto Oratorio Society, under the conductorship of Dr. Edward Broome, will give Handel's "Messiah," Dec. 13 (which will be the fifth annual performance), assisted by the Russian Symphony Orchestra in full strength. Dr. Broome will also give a May Festival consisting of two concerts and orchestral matinee. At the first concert will be given César Franck's five episodes from "Beatitudes," which will be the first time this work has been produced in Canada.

At this concert Dr. Broome will also have the Russian Symphony Orchestra and outside soloists. The second concert will consist of a short choral work, patriotic, and two compositions by Dr. Broome, "Hoist the Sail," a Naval Ballade, with orchestra, and "The Roll-Call," for men's voices, with orchestra, together with a Russian symphonic work, conducted by Modest Altschuler. The chorus will consist of 200 voices.

The National Chorus, under Dr. Albert Ham, will give its annual concert in January.

Men Singers in Army

The Schubert Choir for this season is being reorganized on entirely new lines. As practically all the men have enlisted and are at the front, H. M. Fletcher, the



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conductor, has decided to increase the women's choir to three hundred voices, and thus the entire program will be made up of choral novelties for women's voices only. The entire proceeds will be given over to the Red Cross. Mr. Fletcher will also again conduct the Aurora Choral Society and the Choral Concerts at the Central Technical School, in addition to his church choir at Knox Church and his large class of private pupils.

The Toronto Masonic Male Chorus Club, E. R. Bowles, conductor, will commence weekly rehearsals, beginning in October. The works to be sung this season are wide in character, consisting of compo-

sitions of Gounod, Meyerbeer, Genée, Saint-Saëns, Daniels, Cook, Broecky and Wooler, together with several old favorites. The assisting artists have not yet been engaged, but it is expected that the standard of last season will be sustained.

The Toronto Choir, the youngest in Toronto, was organized last April with H. E. J. Vernon, Mus. Bac., F.C.G.O., organist and choirmaster of Dunn Avenue Presbyterian Church, as conductor. Irene Weaver, L.T.C.M., is the accompanist. The choir, which now numbers 170 voices, will be increased to two hundred or more and will devote itself chiefly to unaccompanied works, among the

choruses being "Autumn" (Gretchaninoff), "O, Holy Lord" (Dett), "O, Day of Penitence" (Gounod), "The Bells of St. Michael's Tower," "Daybreak" (Fanning), "The Challenge of Thor" from Elgar's "King Olaf." There will also be several women's choruses, among which is one from Borodine's "Prince Igor." One concert will be given in Toronto in January. At this concert Mr. Vernon will have the assistance of some celebrated artist not yet decided upon.

The Women's Musical Club is being reorganized, with Mrs. Miller Lash as president. S. M. M.

RENOWNED ARTISTS WILL APPEAR IN HARRISBURG'S KEYSTONE COURSE

Fred C. Hand Series Exceedingly Brilliant This Year—Wednesday Club Maps Out Interesting Schedule—Predict Splendid Season for Pennsylvania's Capital

HARRISBURG, PA., Oct. 13.—The musical season in Harrisburg will be opened this year with a song recital by Mme. Schumann-Heink in the Chestnut Street Auditorium on Oct. 26. This will be the first number in the series of the Keystone Concert Course under the direction of Fred C. Hand, the principal agency through which outside artists will be brought before the public of Pennsylvania's capital city. Other concerts which will be given by this management will include an appearance of the Symphony Society of New York with Ethel Leginska as soloist, on Saturday afternoon, Nov. 24; Fritz Kreisler on Dec. 8; Efrem Zimbalist with Mary Warfel, harpist, on Jan. 7; Reinald Werrenrath with Wynne Pyle, pianist, on March 11, and Alma Gluck with Salvatore de Stefano on April 2. Operatic music will probably be represented by visits of the Boston Grand Opera Company and the San Carlo Opera Company.

Wednesday Club Schedule

The Wednesday Club, which was founded in 1882, and takes rank as one of the oldest women's musical clubs in continuous existence in this country, has an interesting program mapped out for the year. It will hold nine morning musicales with programs performed by the members, and there will be five evening concerts, three of them with programs by outside artists. These will be

given at Fahnestock Hall. On Oct. 16 Horatio Connell will be the soloist; on Dec. 4 the program will be supplied by Mildred Faas, soprano, and Sascha Jacobinoff, violinist; on Feb. 7 the Wednesday Club Chorus, under Mrs. Wilbur F. Harris, will be heard, and on April 16 the active members of the club will give the numbers.

The club reports a decidedly flourishing condition for the coming season. The membership is between six and seven hundred. Additions to the organization's large musical library are contemplated. The officers for the coming year will be: Mrs. W. L. Keller, president; Nancy I. Shunk, vice-president; Mrs. Roy G. Cox, secretary; Mary B. Robinson, treasurer; Mrs. Wilbur F. Harris, director of chorus, and Martha Snavely, chairman of program committee.

The Madrigal Club, the men's choral organization, will again be under the direction of Henry Kelker. The plans for the season are not yet fully determined upon. The war has made some inroads upon the membership of the organization. It is believed, however, that the usual active and interesting season of the club will not be seriously interfered with, and the musical people of the city are particularly hopeful that the Madrigal Club and the Wednesday Club will not abate their efforts, since, now that the Choral Society is out of existence, they represent the largest effort undertaken by singers resident in the community.

Expect Notable Season

The officers of the amateur clubs and

Fred C. Hand, who conducts the concert course, all believe that from the standpoint of public interest and attendance the coming season will show a gain over all previous ones. Mr. Hand has, in fact, enlarged his engagements over last year.

In the realm of church music good things are promised. A few of the churches where special attention will be given to musical matters during the coming year are: St. Stephen's Episcopal, Alfred C. Kuschwa, organist and choir-master; Pine Street Presbyterian, Frank C. McCarroll, organist and choir director; Zion Lutheran, E. J. Decevee, organist and choir director; Market Street Presbyterian, Mrs. Wilbur F. Harris, director, and Mrs. John R. Henry, organist; Ohev Sholem Synagogue, Frederic C. Martin, organist, and Grace Methodist, John W. Phillips, director.

In the field of public school music one of the most active organizations will be the orchestra of the Technical High School, in which Dr. Charles B. Fager, principal, takes special interest. This is the only amateur orchestra of larger size in the city. Prospects of additional home orchestral music do not look any brighter this year than they have looked in seasons past, although it is hard to understand why someone does not take this up, if only in a small way.

One of Harrisburg's principal organizations in its line, the 8th Regiment Band, has just left for training camp. Some of the members of other bands went with it, but active seasons, with several concerts, are still planned by the Commonwealth Band, under W. Fred Weber; the Municipal Band, under Frank Blumenstein, and the Steelton Band, which Dionysius Zala directs.

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Musical Reading's Interest Focussed Upon Haage Series

READING, PA., Oct. 13.—The principal musical events each season in Reading are the concerts directed by George D. Haage. Each year they increase in importance and each year the subscription list increases. Every seat is taken for the coming series and there are many on the waiting list.

Pasquale Amato was to appear at the opening recital, but he has wired that he is unable to appear owing to continued illness. Mr. Haage has announced that an equally famous artist will appear in place of Amato.

To Hear Stransky Forces

The succeeding concerts will be given by Ethel Leginska and Sascha Jacobinoff, Mabel Garrison and Salvatore de Stefano, Pablo Casals and Theo. Karle, the concluding event being the first visit here of the New York Philharmonic Orchestra under Josef Stransky. Local music-lovers are not much disappointed that the usual concert by the Philadelphia Orchestra has been omitted from the schedule, because that body's last two appearances have been with a reduced orchestra and a substitute conductor. I understand that the orchestra will give a concert under its own management, but I predict a financial failure unless they decide to bring their full equipment and their famous conductor.

Mr. Haage frequently gives additional concerts at which Schumann-Heink, Kreisler and others equally famous appear. He expects to repeat Dvorak's "Stabat Mater" with St. Peter's choir and is also planning interesting public concerts by the local Liederkranz.

School Music Thrives

The new supervisor of music in our public schools is Henry F. Seibert, a local organist, and he is meeting with decided success and also introducing innovations. Our boys' high school has its own glee club and a really good orchestra, and credit is given to the members in their marks for excellence in their studies. The late Elizabeth McGowan, for many years supervisor of music, did some remarkable work and her recent death was a severe loss to the community; but Mr. Seibert and his assistant, Anna M. Shearer, are continuing the work of Miss McGowan and our daily musical life is profiting by their labors. This year the glee clubs of the high schools are to appear in concert each day at the Reading State Fair, which is a new and commendable feature.

Walter Heaton will give his usual organ recitals, now in their twenty-second season, and in addition will give two public lectures on Mendelssohn and Mozart, assisted by some of his professional pupils. He will also give Rossini's "Stabat Mater," with the soloists and choir of the Church of the Holy Cross. The Olivet Glee Club and Girls' Music Club will once more be under his direction and a prosperous season is anticipated. The Olivet Club will be tendered a dinner by Mr. Heaton this month. The Reading Music Club has suffered severely by the death of Viola Johnson, our

leading soprano, who was president of the club since its inception.

The Local Symphony

Our local symphony orchestra of fifty men under Harry Fahrbach will give its



Reading from the Top: Henry F. Seibert, Supervisor of Music in the Schools of Reading; Walter Heaton, Organist and Musical Director; George D. Haage, Director of the Haage Concerts

usual monthly concerts on Sunday afternoons. Very much is expected from the orchestra this year, as last season there was such a vast improvement in every way as to put the orchestra in a position where its performances could be compared with many large and better known

organizations. Director Fahrbach is having difficulty in obtaining the promised novelties for his programs, as most of the works cannot be obtained owing to the war.

The Haage and the symphony concerts are held in the Rajah Theater, formerly the Academy of Music, where the seating accommodation is still too small to make larger ventures a success. The really serious losses on the Paderewski and Kreisler concerts make it impossible to bring here the very high-priced singers or players. The Reading Auditorium can seat 1000 more people, but the acoustics are so very bad that a good concert is impossible. There has been some talk of taking over one of the larger theaters for concert work, but nothing has been done as yet.

Among Local Musicians

Edith Kramer resumes her studies under Dr. Tapper in New York and also her classes in instrumental work. Henry Miller's public piano recitals will again be a feature here. Walter Heaton resumes his organ recitals and scholastic work and expects again to graduate a large class of professional singers and organists. Otto Wittich will once more be the concertmaster of the symphony orchestra, a position in which he has done some brilliant work. Several of his advanced pupils have been given positions in the orchestra. He is promising one or more recitals for the benefit of the local Red Cross work. Edgar Hangen, first cellist and president of the orchestra,

will resume teaching at the Hill School and also direct the Hangen Society Orchestra. He is a graduate pupil of Hans Kronold. **WALTER HEATON.**

Christine Langenhan to Sing for Syracuse Salon Musical Club

Christine Langenhan, the gifted soprano, who opened her season on Oct. 3 in Lockport, N. Y., will make her debut in Syracuse on Oct. 26 with the Salon Musical Club. In compliance with the request of the club, Mme. Langenhan will present the same program in which she scored a success in Boston last April. Mme. Langenhan will introduce at her first New York recital of this season on Nov. 9, at Aeolian Hall, new Slavic music. She will sing a group of Russian and a group of Bohemian songs in the original languages. Her program will further include songs in German and, as feature, manuscript songs dedicated to her by American composers.

Sara Anderson Opens Her Series in Aid of MacDowell Fund

GREENWICH, CONN., Oct. 5.—Mme. Sara Anderson, soprano, gave to-day the first of a series of ten recitals at the home of Commodore E. C. Benedict, Indian Harbor. The proceeds went to the Edward MacDowell fund to perpetuate the memorial colony at Peterboro, N. H. Mme. Anderson's program was made up entirely of MacDowell songs.

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Sacramento's Foremost Music Club Partial to Native Artists This Season

Many Americans Already Engaged for Saturday Organization's Programs—Schools Decide to Grant Credits for Private Music Study—Opening of Local Season Marks First Appearance of 'Frisco Symphony Under Hertz

SACRAMENTO, CAL., Oct. 9.—Each year there is increased activity and growth in the field of music in Sacramento. When one realizes that Sacramento is strictly a commercial city with no musical colleges, it will be apparent how great is the benefit wrought by such an organization as the Saturday Club of Sacramento, to which almost entire credit is due for the high standard maintained here. There are practically no charlatan teachers. Those who want to hear music have the very best always. Almost every renowned artist who has been West has been engaged by the club during its nearly quarter-century existence.

The Saturday Club has another strong feature—its at-home days. Those who have attained a certain standard may become active members and are heard on these programs. This keeps the standard high for those who desire to progress. Especially is this true among vocalists—there is not a bad teacher in the city!

To Encourage Native Artists

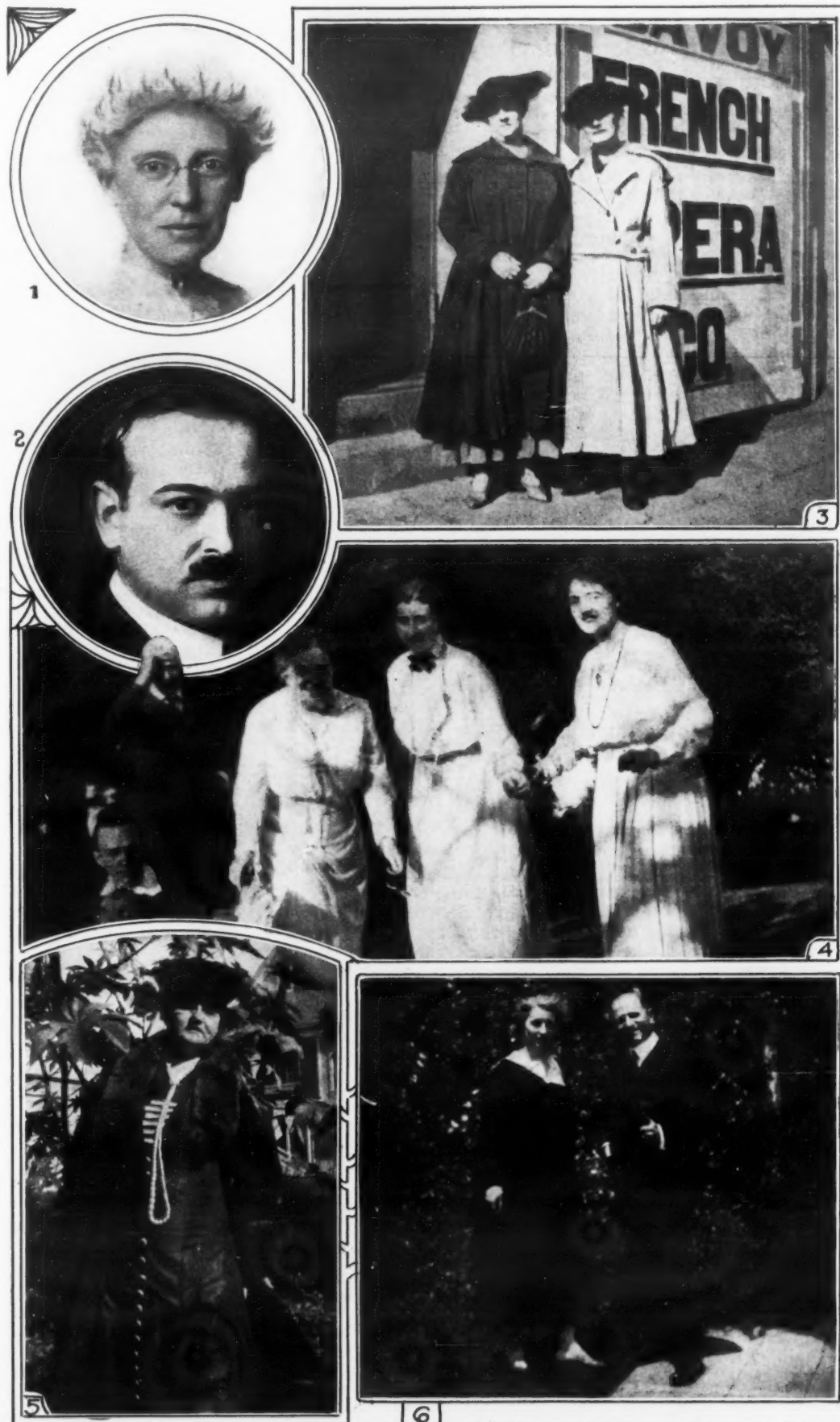
This season there is a stronger feeling than ever to encourage American artists, and so the club program will include, in part, Leo Ornstein, Olga Steele, Theo Karle, Reinold Werrenrath and Estelle Heart-Dreyfus. The opening of the season will mark the first appearance in Sacramento of the San Francisco Symphony Orchestra under Alfred Hertz.

Albert I. Elkus, the director of the McNeill Club, a choral society composed entirely of business men, has planned his concerts as usual, despite the fact that the war has affected the original numbers of the club. The first program, to be given in December, will consist in part of Hungarian songs, novelties seldom heard in the West. For the latter half of this program, Mr. Elkus has planned to give Christmas carols of various nations, many of which have never been given before. This club is over twenty years old, and still retains a number of charter members.

The Schubert Club (mixed voices), which was founded two years ago, now plays a definite part of the musical activity of the city. It gives two concerts a season, and its work is of the highest standard. Russian music and an oratorio concert will form the features of the year's work.

Credits for Private Study

The annual convention of the music teachers of California, which was held here in July, has had a tonic effect on the city and surroundings. For six years a music department has existed in the Sacramento High School, in charge of Ellen Hughes. The department is self-sustaining, having raised money by entertainments to provide orchestral and band instruments, piano, phonograph, records and music library. Two operas have been given. The music course in-



No. 1—Ellen Hughes, Director of Music, Sacramento High School. No. 2—Albert I. Elkus, Director, McNeill Club. No. 3—Mme. Carrie Bridewell, with the DeVally Opera Company, and Lena Frazee, County Vice-President, Sacramento Music Teachers' Association. No. 4—From Left to Right: Russell Day Stephens, Jr., Local Music-lover; Laurence Strauss, Tenor, of Berkeley; Mrs. Albert Elkus, Under Whose Presidency The Saturday Club Had Great Growth; Beatrice Clifford, Pianist, of Berkeley, Cal.; Lena Frazee. No. 5—Mrs. Esther Needham Mering, President, Saturday Club. No. 6—Mrs. Zue Geary Pease, Accompanist, Schubert Club, and Edward Pease, Director, Schubert Club, of Sacramento

cluded about everything one would find in a conservatory. For the first time credits are to be given this year for private music instruction. Last season students in the harmony class wrote compositions which they in turn played or sang at a public concert. This was truly remarkable, especially when the high standard which prevailed is considered. The elementary schools, under Mary Ire-

land, have also made progress in music. In Sacramento County there are several small towns which have their music departments in their clubs. Especially is this true of Fair Oaks and Elk Grove. They engage several artists from Sacramento and San Francisco each season.

Through the efforts of Mrs. Anna Miller Wood-Harvey, a club has been organized in the village of Galt, including in its membership a dozen girls about fifteen years of age. It has been called the Beethoven Club. All the girls sing and most of them play piano or violin. Each meeting-day they hear Beethoven music (vocal or piano), delightfully given by Mrs. Harvey. It is a study club, and its aims are high. Although organized as recently as last June, the club, which meets in Mrs. Harvey's studio, has already engaged artists from Sacramento and San Francisco.

LENA M. FRAZEE.

"CREATION" TO CLOSE SERIES IN BEREA, O.

College Town Rejoices Over Its Prospects—Choral Union an Asset

BEREA, OHIO, Oct. 11.—Berea, the college town just outside of Cleveland, is looking forward to the most elaborate series of concerts which it has yet enjoyed. Its proximity to Cleveland makes the problem of a local concert series for Berea a difficult one. This year there will be four concerts in the series, the first and last to feature the Choral Union of Baldwin-Wallace College. The chorus numbers 160 members this year, which is its thirteenth consecutive season. On Dec. 11 the Choral Union will sing a mixed program of short selections with the American baritone, Cecil Fanning, as the assisting artist. On Feb. 26 Walter Gilewicz of Cincinnati gives a piano recital. The Philharmonic String Quartet of Cleveland comes on April 16. For many years they have been almost an annual attraction in Berea. On June 11, during the college commencement week, the Choral Union will sing Haydn's "Creation" with prominent soloists yet to be announced, which concert is the last of the series.

Berea has an unusual feature for a small town, namely, an ideal concert hall which is located in the Conservatory Building of Baldwin-Wallace College. It is built along modern lines, with every seat of the 1000 which it contains perfect in its relation to the stage.

On the second Sunday of each month throughout the season Albert Riemenschneider will continue his vesper recitals in the aforementioned hall, which is called the Fanny Nast Gamble Auditorium.

There is an annual concert by the College Glee Club besides also frequent student recitals. Berea also sends a delegation to the Cleveland symphony concerts this season, as it has done since their beginning some sixteen years ago. This delegation occupies the same group of seats in Gray's Armory each year. Special artist recitals, too, draw parties, and it is not unusual that a special suburban car carries a party from Berea to the city.

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—Extensive Plans for Educational Campaign

FORT WORTH, TEX., Oct. 11.—Never before in the history of this city have such extensive plans been made for an educational campaign in music as at the present time. Several new schools have been opened, additional teachers have been added to the existing schools and the music clubs are announcing more ambitious programs than they have in the past. The establishing of our military camp has, of course, had much to do with the plans for the coming months, as everyone who is at all interested in music is being called upon to do his share. There are now over 20,000 men at Camp Bowie, and the task of providing suitable entertainment is to be as evenly distributed as possible. It must not be supposed, however, that this work will at all interfere with the usual concerts and club programs, which will be of more importance than before, as it is expected that many of the wives of visiting officers will be in the city all winter, and consequently more music will be heard.

Harmony Club Series

The Harmony Club, with Mrs. John F. Lyons as president for the twelfth year,

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heads the list with a series of concerts by first class artists, and a course of fine lectures, one each week, especially prepared by Carl Venth. The choral department is taking up Mr. Venth's new cantata, "The Quest of Beauty," Bemberg's "Joan of Arc" and other things. The artists already engaged include Mme. Schumann-Heink, Theo Karle and Rudolph Ganz, and the Business Committee, which consists of Mrs. T. H. Wear, Mrs. J. H. Smith and Mrs. A. L. Schumann, has still another artist to secure. With such a program the club faces a highly successful season. The membership now numbers well over 100, with a long list of associate members.

Our other women's club, the Euterpean, is entering upon its twentieth year, and is planning for big things under its energetic director, E. Clyde Whitlock, who is an excellent chorus leader as well as a fine violinist. Mrs. Charles Connery is president. Both the Euterpean and Harmony Clubs have added junior departments to their other work; piano and choral study is part of the scheme for the young members, with special open meetings at which the programs are given entirely by the juniors. Each club gives three "open evenings" each season, as well as one or two sacred concerts.

A new organization, which is quite unique in its make-up, is the Musiclub. It was founded less than a year ago by Thos. Holt Hubbard and is composed entirely of his pupil classes. It has more than fifty members, and is divided into men's voice, women's voice and mixed chorus, with sight reading and harmony classes. Mrs. Holt Hubbard is president and Paul Rathgeber treasurer. The Musiclub gave two good concerts in the late spring and is planning several more ambitious programs for the coming season.

Chorus Has Ambitious Plans

The Apollo Chorus of 100 voices is under the management and direction of Sam S. Losh. The works to be produced this year are "The Messiah" at Christmas time, and an opera (following the departure which proved so successful last season) in the spring, which will be either "Martha" or "The Mikado." The personnel of this chorus is made up mostly from the younger singers of the city, drawn from various church choirs, and is imbued with a fine spirit of ambition, as is evidenced by the list of famous oratorios and smaller works—"Stabat Mater," "Hymn of Praise," "Creation," "Messiah," "Faust," etc.—which they have given during the four years of their existence. They have brought many widely known singers to the city, and during this summer have been the backbone of the "sing-song" movement, in the absence of a regular community chorus. They are now giving a series of concerts,

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FORT WORTH, TEXAS.

spreading over several weeks, to the troops at Camp Bowie.

Bring Campanini Forces

One of the most important musical organizations in Fort Worth is the Fort Worth Grand Opera Association, which brought the Ellis Company in October of last year. W. C. Stripling is president and R. Ellison Harding is treasurer. The work commanding their attention at present is the engagement of the Chicago Opera Company on Oct. 24 and 25, with Melba and Muratore in "Faust" and Galli-Curci and Crimi in "Lucia." The sale of tickets this season is far in advance of last year's sales at this time, and a record attendance is expected. The management is again in the able hands of Thomas H. Wear, who made such a marked success with the Ellis Company, this city being one of the few which more than paid expenses. The operas will be given in the Coliseum, one of the largest buildings in the Southwest, seating over 6000 people.

To Revive Orchestra

The announcement of the revival of the Fort Worth Symphony Orchestra has pleased many music-lovers, who sorely missed the concerts last year. This has been one result of the establishment of the music committee of the War Service Board here, as the board has undertaken to pay half the expenses of the orchestra, the other half to be raised by private subscription. The list of subscribers is a long one, and the interest shown is a promise that the organization will now very likely become permanent. One concert each month, on Sunday afternoons as heretofore, is planned, with special invitation to the troops. Civilians will be admitted on presentation of subscription card, as the Chamber of Commerce Auditorium, where the concerts will be given, is scarcely large enough to admit all civilians free. The programs will be arranged with a view of pleasing the troops as well as other lovers of music. The president of the association is Ben J. Tillar, with Mrs. John F. Lyons active vice-president and R. E. Harding treasurer. Carl Venth is to direct and Clyde

Whitlock assumes his old position of concertmaster.

New School of Music

The Fort Worth School of Music is a strong organization under the splendidly energetic direction of Mrs. T. Harriet Wear. She has secured a fine list of able teachers, including E. Clyde Whitlock, violin and harmony; Luther Williams, of Chicago, who is a welcome newcomer, as teacher of voice, and Mrs. Marian Douglas Martin (a pupil of Godowsky), Mrs. Anna Waples Whitlock, Mrs. Elizabeth Eaton, Elizabeth Buchanan and Marguerite Moriarty as teachers of piano. The school is now established in its own home in Henderson street and bids fair to become one of the best music schools in the city. It is planned to have a series of artists' concerts, and announcement has been made of the engagement of Margaret Wilson on Nov. 21, with other dates to follow.

The Hemphill Residence School and Studios have been moved to their new location in West Seventh street on account of the old building having to make way for the new Burk-Burnett Park. Andrew Hemphill is head of this well-known school, being assisted in the vocal department by Fay Davenport. Mrs. Carrie Munger Long, normal teacher of the Dunning system of piano playing and one of the best known teachers in the State, is now connected with this school. Other teachers in the list are Brooks Morris (lately returned from a stay of two years in New York), violin, with Wilbert Brown, assistant; Ann Rogers, Nannie Pauline Lusher and Dorothy Duncan, piano department.

The Fine Arts Department of the Texas Women's College is again under the care of Carl Venth, violinist and composer, with Reuben H. Davies, a splendid pianist, pupil of Rudolph Ganz, as head of the piano department.

The Texas University Conservatory of Music is directed by Fred M. Cahoon, violinist, who has on his list of assisting teachers Helen Fouts Cahoon, voice; Mr. and Mrs. Carl Rupp Doering, piano, and S. Zeigler, cello and harmony.

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MONTREAL WELCOMES SAN CARLO COMPANY IN A SERIES OF BRILLIANT PERFORMANCES

Sold-out Houses Greet Opera in the Canadian City with Unbridled Enthusiasm—"Martha" and "Jewels of the Madonna" Are Novelties Here—Margaret Wilson Recital of Oct. 25 to be Accompanied by Patriotic Demonstrations—Louis H. Bourdon, Impresario, Will Present Noted Artists.

MONTREAL, CAN., Oct. 9.—The week just closed has proved conclusively that Montreal will support grand opera when well given at moderate prices. Never in the history of the city's music, perhaps, have such crowded houses greeted grand opera presentations as those which welcomed the San Carlo company at His Majesty's Theater last week. At almost every performance the "standing room only" sign was out, and for more than one opera hundreds were turned away. It is said that for Thursday night's performance of "Aida" excitable Italians wept in the lobby of the theater when they found no seats were left. Something new for staid old Montreal! Of the work of the company one hears nothing but praise. It is seldom that one sees grand opera artists who combine youth and good looks with the ability to sing and act, and in almost every case one does find this combination in the San Carlo company.

Two Novelties Given

The novelties (to Montreal) which were presented during the week were given, oddly enough, at the two matinée performances. "Martha" has not been put on here for thirty or forty years, and a delighted and interested audience heard it on Wednesday afternoon when Edvige Vaccari sang the title rôle, Stella de Mette was the maid, Giuseppe Agostini and Angelo Antola were the two lovesick farmers and Natale Cervi was *Sir Tristan*. Vaccari sang exceptionally well, reaching the high water mark of her performance in a truly exquisite singing of "The Last Rose of Summer," which she was compelled to repeat. De Mette invested her part with a spirit of mischief which delighted the audience, and the male artists were at their best.

On Saturday afternoon "The Jewels of the Madonna" was given for the first time in Montreal, with Elizabeth Amsden as *Maliella*, Agostini as *Gennaro*, Joseph Royer as *Raffaele*. It was the first time the San Carlo company had ever given the opera and it was a surprisingly smooth première. The opening chorus was a little ragged, but before the first act was quarter through the company had steadied down and the rest of the performance was excellent. The rôle of *Maliella* exactly suited Miss Amsden, and both in acting and singing she fulfilled the requirements of the part. Agostini, as *Gennaro*, sang his intensely emotional rôle with great skill, his duet with *Maliella* in the "jewel scene" winning an ovation for both. Royer found a congenial rôle in *Raffaele*. His music was unusually "singable" and he sang with real inspiration, receiving unstinted applause. Chorus and orchestra acquitted themselves admirably under Carlo Peroni's able baton, and the orchestra was compelled to repeat the dance music before the third act. The whole production was one of great interest, and aroused the audience, which was composed of most of the musical people of the city.

New "Carmen" for Montreal

Of the evening performance, "La Gioconda," given on the opening night, has already been noticed in these columns. Tuesday night "Rigoletto" was given, with Vaccari as *Gilda*, Agostini as the Duke of Mantua, Antola as *Rigoletto*, Di Biasi as *Sparafucile*. Wednesday night introduced a new *Carmen* to Montreal in the person of Stella de Mette, an artist who has made wonderful strides since her first appearance here in small parts with the National Opera Company. She accomplished what would seem almost an impossibility, a fresh interpretation of the rôle, and notwithstanding the fact that she had sung in the afternoon, she gave her most interesting interpretation in excellent voice. Salazar sang *Don Jose* in wonderful voice, though with traditional interpretation. Louise Darcelee was an effective *Micaela*, Joseph Royer a spirited *Escamillo*, and the chorus did good work. The audience was remarkable. The house was sold out three days in advance, two hundred people stood throughout the performance, and over a thousand were turned away.

For "Aida" on Thursday night, just

as great enthusiasm was manifested. Amsden's *Aida* ranks high in its temperamental qualities as well as in its vocal loveliness. Salazar's *Rhadames* was an ideal interpretation in warmth of tone, in dignity, and in dramatic sincerity. Needless to say, his "Celeste

gave the audience an artistic treat in the contralto rôle. Louise Darcelee made a conventional but effective *Leonora*. Peroni's conducting called forth much admiring comment throughout the week, and altogether the enthusiasm shown for all the performances was such that al-



McGill Conservatorium and Several Well-known Persons of Montreal's Musical World: Above: McGill Conservatorium of Music from Inside the University Grounds; Lower Left: Dr. H. C. Perrin, Principal McGill University Conservatorium of Music; Center: Evelyn Boyce, the Only Woman Impresario in Montreal; Right: J. B. Dubois, Founder of Dubois String Quartet and of Dubois Symphony Orchestra

"Aida" received an ovation. Stella de Mette, who seems undaunted by hard work, was the *Amneris*, and gave a most attractive performance. Pietro di Biasi was not quite so successful as one would have expected in the rôle of the *High Priest*. Royer added another success to his record as *Amonasro*, singing and acting with distinction.

In Friday night's production of "La Traviata," Edvige Vaccari achieved a personal triumph as *Violetta*. Her bright coloratura soprano is particularly adapted to Verdi's arias, and she sang beautifully throughout the whole opera,

ready people are beginning to talk of a return engagement.

Mr. Bourdon's Work

The appearance of Margaret Woodrow Wilson on Oct. 25 in Montreal, which will be her only song-recital in Canada, will be under the artistic direction of Louis H. Bourdon, Canada's youngest impresario. The event as it is shaping under the hands of Mr. Bourdon, and at the earnest solicitation of representative Montrealeers, will be one of great patriotic fervor. The City of Montreal will officially welcome Miss Wilson and present her with a souvenir of the occasion; and the citizens generally will make it an opportunity for expressing the national good will. The concert will be under the distinguished patronage of Their Excellencies the Duke and Duchess of Devonshire and many notables of Canada.

In addition to introducing Miss Wilson to music-loving Montreal, Mr. Bourdon will present during the season the following artists, some of them having already appeared under his management: Efrem Zimbalist, Mischa Levitzki, the Russian Symphony Orchestra, in an all Russian music festival for two concerts; for the sixth time Mischa Elman will come under his management, later Emilio de Gogorza, and last the Metropolitan Opera House Orchestra. Mr. Bourdon is also managing the Russian Symphony Orchestra and Mischa Elman in Ottawa after the Montreal concerts.

Several other attractions will come, but nothing definite yet and these engagements are pending. This young and enterprising manager has also a series of six concerts with the Dubois String Quartet. Prof. J. B. Dubois and himself are the founders of this splendid organization.

Mr. Bourdon is also greatly interested in war relief work, and he has devoted a great part of his time ever since the war was declared in 1914. He was the first one to organize a concert for the benefit of the Belgian Relief Fund and that was

early in October, 1914. In November, he organized a big benefit for the Red Cross, and over \$4,000 was realized.

He has given concerts for the French Red Cross, for the South of France hospitals, for the Serbian Relief Fund, for the Unemployed Girls in Montreal, and is now deeply interested in Mr. Paderewski's work for the Polish Relief Fund. At the present moment, Mr. Bourdon is working hard for a big benefit concert in aid of the Notre-Dame Hospital of Montreal; for this concert, at least \$3,000 is expected to be raised.

Mr. Bourdon is proud to be a member of the American Red Cross, and he is also a member of the Canadian Red Cross Montreal Art Association, the Montreal Reform Club, the Chamber of Commerce, the National Conservatorium of Music and the Catholic Sailors' Club.

A very new and decidedly active factor in the local world is Evelyn Boyce, the only woman impresario in our midst. Miss Boyce is setting a lively pace by announcing as the artists for her first series of musicales, Amato, Mary Garden and Mme. Alda. Later on in the season Miss Boyce is to bring Alma Gluck, whose appearance last season was such a success.

C. Lamontagne will bring Jacques Thibaud and Leon Rothier. Looking ahead, it seems to promise a season divided between violinists and singers.

McGill Conservatorium Opens

The McGill Conservatorium of Music, which is affiliated with McGill University, has opened for the season with, as usual, a large enrollment of students. Norman Notley and F. McKenzie, two members of the teaching staff, have left with their regiments for overseas, and their places have been filled, respectively, by Haigh Jackson and Charles Hopkins Ould. Mr. Jackson, an English tenor of considerable reputation, was in Germany filling operatic rôles at Munich when the war broke out, found his way with difficulty to England, was rejected for military service and has just come to America. The McGill Conservatorium Orchestra, which numbers fifty professional and amateur musicians, has resumed practice, and will give a series of concerts throughout the winter under Dr. Perrin's direction.

Montrealeers are gratified to learn of the appointment of Wilfrid Pelletier to the position of assistant conductor of the Metropolitan Opera Company. Mr. Pelletier is a Quebec Canadian and had his first experience with the old Montreal Opera Company.

The season is scarcely sufficiently advanced for one to prophesy much about local music. The Montreal Ladies' Choral Society resumes weekly rehearsals this week under the direction of A. E. J. McCreary; the Tuesday Musical Club of St. Lambert announces a production of the "Mikado," under the direction of Dr. P. J. Illsley; Charles Hopkins Ould is to conduct a new choral society in Maison-neuve; but there is no outstanding musical event in the local horizon at present.

Mrs. ELDRED ARCHIBALD.

Charlotte Peege, Contralto, Engaged for Lockport (N. Y.) Convention

Charlotte Peege, the contralto, who appeared with great success at the American Musical Convention, held in Lockport, N. Y., last year, has been engaged by A. A. Van de Mark, manager of the convention, to appear on his regular concert course at Lockport this season.



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Boyce Artist Course
McGill Conservatory Orchestra
Montreal Ladies' Choral Society
Tuesday Musical Club

also proving herself an emotional actress of no mean ability. Outside of Miss Vaccari's work, the performance was rather uneven. Girolamo Ingar as *Alfredo* displayed a light tenor and little emotional force. Angelo Antola as *Gertrude* made an excellent impression by dignified acting, and melodic use of a fine baritone. The production was under the baton of the assistant conductor, Amadeo Ferro, and the work of chorus and orchestra went with smoothness and spirit.

Saturday night "Il Trovatore" was given to a packed house. Salazar as *Manrico* gave indications of strain in the beginning, but later recovered the purity of tone so noticeable in all his work. Antola as the *Count di Luna* was in magnificent voice and Marto Melis

SPARTANBURG PREPARING FOR ITS TWENTY-FIFTH FESTIVAL

Rehearsals Already Under Way for Ambitious Annual Event—
Women's Club Fosters Community Movement—
Concerts at Camp Wadsworth

SPARTANBURG, S. C., Oct. 13.—Considering the demands that war activities will make upon Spartanburg's citizens (Camp Wadsworth is situated within a few miles of its border), this city is entering upon what promises to be an active musical season. This is the home of the Spartanburg Music Festival, long the only music festival in the South, and whose development has been fostered by the music-lovers of this city and Converse College.

Converse College deservedly ranks with the leading institutions of musical education. The faculty is composed of progressive and finely trained men and women. Converse College is the home of practically all the musical attractions which visit this city, including the annual Spring Festival. The enrollment this year has surpassed all records of recent years, several teachers having waiting lists of pupils who will study with them as soon as place can be made. Edmon Morris remains dean of the music department and has a number of able assistants, two new additions this year being Eleanor Frances Edson, mezzo-contralto of Boston, and William C. Mayfarth, for four years professor of piano-forte at McGill University, Montreal, Canada. Miss Edson and Mr. Mayfarth will give a joint recital at an early date.

The Woman's Music Club began its meetings on Oct. 1, when a highly interesting program was heard. This club is vitally interested in community chorus work, and last Christmas arranged the first singing and Christmas tree. This holiday event will be repeated this year. The community chorus is being kept up, the club and singers of the city going every Monday evening to the Y. M. C. A. hut at Camp Wadsworth for singing rehearsals. The latter also take place weekly at some central place in the city. These rehearsals are greatly enjoyed by the soldiers.

In conjunction with Converse College the Woman's Club will again give its Winter Concert Series, comprising four, and possibly more, attractions during the winter, concluding in February, when all

will make way for the Spring Festival. Negotiations are under way looking to the possible appearance of the Russian Symphony Orchestra in two concerts at the college. The Boston Grand Opera Company is also negotiating for dates. It plans to present "Madame Butterfly" as the first of a season of three performances. Rudolph Reuter, the pianist, who created such a favorable impression last winter, will probably appear in a return engagement. A song recital will be included in the series, while a string orchestra will conclude the course with an evening of chamber music.

Music in the city schools will this year be under the supervision of Mrs. B. L. Blackwell, a musician of ability and experience, who was for a number of years a member of the music faculty of Vassar.

Many good bands and orchestras are among the members of the 27th Division now at Camp Wadsworth, and the city is anticipating a number of splendid concerts. Later, it is announced, some of the country's finest artists will sing for the soldiers at the cantonment, and it is hoped some plan can be devised whereby the people of this city may also have the pleasure of these concerts.

The Spartanburg Music Festival, held in May, is an institution of great cultural value. Its audiences are composed of music-lovers from the entire state and adjoining states. One hundred and sixty-eight artists of importance have appeared in concert from one to nine times, while the New York Symphony Society Orchestra, Walter Damrosch, conductor, has appeared at fifteen concerts. Rehearsals have begun for the twenty-fifth festival. Among the works under consideration for production are Gounod's "Mors et Vita," the opera, "Mignon," and an elaborate "Wagner Night," with special soloists, full orchestra and chorus, the latter being directed and trained by Edmon Morris. The children's chorus, which takes a prominent part in the festival, plans to appear again at the 1918 Festival, but as yet no plans have been made, actual work usually beginning in December and January.

Many musical benefits will be the order of the day for various charity causes. MRS. JESSE R. D. JOHNSON.

MME. TAMAKI MIURA



Photo © Mishkin

the only Japanese Operatic Prima
Donna Soprano

Her "Madama Butterfly" pronounced by critics
one of the most artistic creations on the
operatic stage.

Her third season in America 1917-18

Memphis, Tenn., News-Scimitar:

Very few were prepared to witness the wonderful character of Mme. Miura's "Madama Butterfly." With incomparably fine art, this little Japanese prima donna manifested her ability, not only as a marvelous songstress but as an actress. Her carriage, her gestures, her movements were always beautiful and mobile. In her performance last night, Mme. Miura evidenced an ability most seriously as a singer.

Indianapolis, Ind., News:

Of her final success with the audience, a success due to her great dramatic ability, there can be no doubt.

Salt Lake City, Utah, Deseret Evening News:

The curiosity was the little Japanese soprano, a diminutive specimen of humanity, with an astonishingly well-cultivated voice, brilliant in the high notes. As an actress she was superb and her simulation of glee over the expected return of Pinkerton, her despair when she learns that he has deserted her, and her tragic work in the death scene, thrilled the audience and brought her numberless recalls.

San Francisco, Cal., San Francisco Chronicle:

Dainty Miss Miura of Japan created more flutter and concern among the experienced operagoers than a whole new work. She was the sole theme of the night, and the interest in her arose mainly because the Anglo-Saxon mind could not understand how she was able to do the things she did, because she was born in Japan.

For available concert dates, address Boston Grand Opera Company, Metropolitan Opera House Bldg., New York

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PRINCESS TSIANINA



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New York, Nov. 18th

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The Metropolitan Opera
Company will produce Mr.

Cadman's new opera, "SHANEWIS (The Robin Woman)," in March this season. Piano-Vocal score now being published by the White-Smith Music Publishing Company.

BINGHAMTON HAS MUSICAL AWAKENING

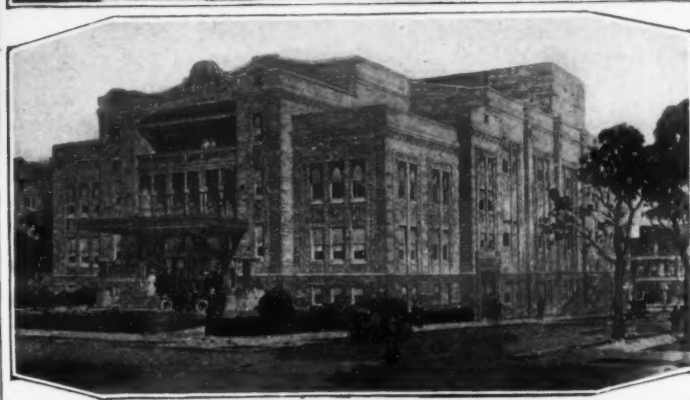
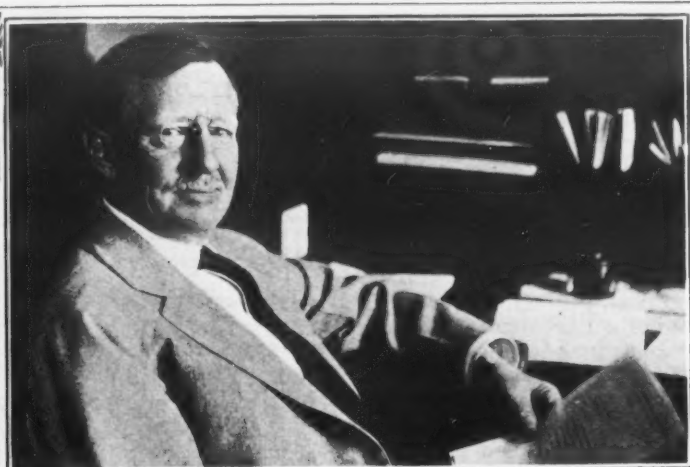
Visit of John C. Freund Gave Impetus to Mass-Singing Movement—Community Idea Growing Apace in Johnson City and Endicott—Artists' Courses Planned by C. G. Smythe and Charles Tingle—New Kalurah Temple Will Settle Problem of Suitable Local Auditorium

BINGHAMTON, N. Y., Oct. 13.—This city would seem at first glance to be fertile ground for all musical endeavor; but as a matter of fact it is just beginning to evince signs of response to the movement which has thrilled the entire country in these later days of community singing. Here is a city of better than 60,000 inhabitants, a pretty city, with handsome churches and schools, comparatively close to New York City, with all its example of music and musicians, and peopled by men and women who would not for a moment admit they were not fond of good music—and yet it has been strangely unprogressive in a musical way. However, the tide seems to have turned, and whatever effect the war may have, local musicians are looking forward to better progress than ever before.

During the past season, through the efforts of Carroll G. Smythe, a local manager, Binghamton audiences have listened to the following artists: Helen Stanley and Francis Macmillen, Anna Case, Galski, Damrosch and his orchestra, Sykora and Caroline Beebe's New York Chamber Music Society all in a course which Smythe sponsored and managed unassisted. He also has brought to the city for hearings at odd dates, Allen



Photo by Disinger & Adams
Above: Harold F. Albert, Chorus Director and Amusement Manager for Endicott & Johnson. Above: George F. Johnson, Admired for His Many Benefactions, Responsible for Community Singing in Binghamton. Below: The New Kalurah Temple, Where Big Attractions Will Be Booked in the Future



Hinckley, James Liebling, Mary Wall, Paul Althouse and Betsy Lane Shepherd, Leonora Sparkes Harry Gilbert, Charles Gilbert Spross, Ossip Gabrilowitsch, Maud Powell, and (shortly before she died) Teresa Carreño.

Of these sterling attractions, Damrosch's forces drew the best, while on a recent visit, Sousa's Band attracted a record crowd of applauding thousands, thus making it appear that Binghamton is partial to other music than vocal or other solo efforts. On the other hand, John McCormack has packed the State Armory

and can do it again, while there were vacant seats at Paderewski's last appearance in the High School auditorium.

The Smythe Series

Mr. Smythe reports a rather heavy deficit as the result of his efforts, but professes himself undaunted, and is planning for an active season. He announces that in all probability he will offer this season Max Rabinoff's Boston Grand Opera Company in "Madama Butterfly," the New York Philharmonic, John McCormack, George Dostal and others. The booking of these artists depends, however, upon finding a proper place to stage them. The Stone Opera House, scene of former glories, is entirely given over to vaudeville and pictures and cannot be obtained any evening in the year for anything else. The old Armory Theater is said to have grown unfit for this class of entertainment, and the new high school auditorium has no adequate stage room. However, the new Kalurah Temple, of the local Shrine, will settle all these problems once it is finished; it is only the uncertainty of the date of its completion which is holding back the positive announcement of these attractions.

To Have Splendid Organ

This new Temple by the way will be a distinct addition to the city, both as to architecture and as an auditorium. For one thing, it is to contain a very fine organ, the gift of C. Fred Johnson, of Johnson City. The generous donor is said to have authorized the expenditure of at least \$15,000 and as much more as was necessary to procure an organ which would be a satisfactory complement to the great building. It goes without saying that the musicians of the city are highly pleased at so valuable an acquisition to its musical resources, and with the additional announcement that Prof. James Quarles, the organist of Cornell University, is to open the organ some time this winter. It is possible that Joseph Bonnet, the famous French organist, may give a recital upon this organ later in the season.

Charles Tingle, of Elmira, who has managed many concerts in that city, has extended his operations, and it is announced through his local representatives, Weeks & Dickinson, that he has booked the following artists for appearances here this season: Mischa Elman, Jan. 28; Alma Gluck, in March, and Amelita Galli-Curci, in May.

The Community Movement

As to community singing, the greatest endeavors will probably be made in Johnson City and Endicott, the so-called "shoe towns," where this movement is fostered by the Endicott & Johnson firm of shoe manufacturers. As outlined in MUSICAL AMERICA last spring, this program was given its initial impetus by the notable visit and speeches of John C. Freund, who came at the invitation of George F. Johnson. With the hearty co-operation of his brother, Harry C. Johnson, the community movement has grown apace. The first thing they did was to engage Harold C. Albert, a local choir

leader, to organize and drill a large chorus of the shoeworkers and others, and to seek out and encourage in every possible way whatever musical talent might be found in the community to give them public hearings at the community sings, and also to conduct these sings. The huge chorus was able after several weeks of rehearsals to present the cantata "Joan of Arc," in very acceptable style to an immense audience at the State Armory, assisted by visiting solo artists. In addition to this, two splendid orchestras have been organized, one in Endicott and the other in Johnson City, and these throughout the summer have played mixed programs to thousands at the Sunday afternoon concerts. These orchestras are composed of very capable musicians, many of whom have played in other years with Sousa, Conway and others. Singers with fine voices have been discovered in the factories, precocious and talented children have been found and encouraged, those who could play any instrument have been invited to try for the orchestras, and even the compositions of local musicians have been played by these orchestras. In fact, MUSICAL AMERICA has been given every possible encouragement in these towns, and it cannot help but bear good fruit in the very near future.

On the other hand, Binghamton itself may or may not have any community singing this year. Last winter, encouraged by the same visit of Mr. Freund, David Walsh volunteered his services as a song leader, and several gatherings were held in the high school auditorium, and at the same time lesser gatherings were held in the different ward schools during the week to encourage participation in this work. When summer arrived it had never gotten past the experimental stage, and Mr. Walsh having left the city, it is problematical what will be done this season. It seems certain nothing will be done unless either the city authorities or some generous-minded citizens see fit to engage a paid leader and otherwise finance the movement, as nothing will ever be accomplished by leaving it to the lot of some one to volunteer his services in a rather thankless job.

In the Public Schools

In the public schools of the city good work is being done by the supervisor, James Sautter, and his able assistant, Miss Healy. The grade teachers are co-operating with intelligence and enthusiasm, and the singing and playing of the children has been a delightful feature of the year's work. The children's orchestras have made notable strides in their musicianship, and their concerted singing shows the result of careful teaching.

As for the choir situation, the trend seems to be toward the large choruses, assisted by a quartet of soloists. Thus the First and West Presbyterian, the Centenary and Tabernacle Methodist and the First Baptist churches all have large chorus choirs, these five, with Christ Episcopal, which has a splendid boy choir, being the larger churches of the city. The West Presbyterian Church choir, under the directorship of J. Alfred Spouse, will present H. Alexander Matthews's new cantata, "The City of God," on Oct. 28, the quadricentennial anniversary of the reformation; Nevin's "Prince of Peace" at Christmas, and Gaul's "Holy City" at Easter. Male choruses have been organized at the Evangelical Church and the West Presbyterian, under the leadership of J. Alfred Spouse. Hills, McLean & Haskins, proprietors of a large department store, have organized a choral club of their employees and under the leadership of Dr. F. Ellis Bond will soon present Cowen's "Rose Maiden."

The Monday Afternoon Club, composed of prominent society women, has not as yet announced its program for the coming season, but will probably follow in the track of other years, which means at least six artist appearances of note. A distinct loss to the city is that of the First Regiment Band, composed of some of the best instrument players in Binghamton, who were called away with their regiments. However, in band music, Binghamton is rich, for there are left for concerts this season the Municipal Band, the Piedmonte (an Italian organization), the Johnson City Band and the Endicott Band, all really fine combinations, besides the two orchestras mentioned before.

So Binghamton, Johnson City and Endicott, in all a community of nearly 90,000 people, due to the generosity of the kindly Johnsons, the awakening interest of the community at large, and the untiring efforts of Mr. Smythe, the Monday Afternoon Club and other organizations, have a healthy musical year to look forward to.

J. ALFRED SPOUSE.

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PHOTO BY CHARLOTTE FAIRCHILD, INC.

FESTIVAL TO MARK DEDICATION OF DENVER'S GREAT CIVIC ORGAN

Chorus of 1500 and Eminent Soloists Will Offer Elaborate Program at Ceremonies—Distinguished Organist Will Be Engaged by City to Give Recitals Regularly—Slack and Philharmonic Concert Course Again to Present Artists—San Carlo Opera and Minneapolis Symphony Engaged for Appearances—Teachers Surprised at the Unusually Large Enrollment

DENVER, COL., Oct. 10.—So far as may be determined at this date, we shall have as many performances from visiting concert artists as usual. The local symphony orchestra will give its usual series of six performances.

The Boston Opera, the San Carlo and the La Scala companies are scheduled to visit Denver during the winter.

Looming large in significance for the future musical growth of the city is the installation of the great municipal organ, scheduled for early January, the dedication of which will be celebrated by a festival series of concerts.

During the past three winters the artist course of subscription concerts offered by Robert Slack and the series of the Denver Philharmonic Orchestra were merged. The courses will again be conducted, separately this winter.

Mr. Slack offers six concerts in his series. His attractions are Giovanni Martinelli; Alma Gluck; San Carlo Opera Company; Minneapolis Symphony Orchestra; Zimbalist and Yolanda Mero in joint recital; Mischa Elman. Mr. Slack claims that no course of equal artistic strength is given in the country at so reasonable a scale of prices. The course opens Oct. 11 with Martinelli, who has never yet been heard here. While the San Carlo Opera Company is only announced for one night in the Slack course, the company will give five more performances under auspices of the Denver Press Club.

The Denver Philharmonic Orchestra, Horace Tureman, conductor, will again give a series of six subscription concerts. This number may be increased. The concerts will again be given in the Broadway Theater, where they were given for two years prior to the amalgamation with the Slack series, when they were removed to the Auditorium. Mr. Tureman assures your correspondent that he will have available a larger sum than heretofore, making possible more rehearsals, and that there is reason to expect more satisfactory results in every way. Some of the concerts will be given in the evening and others in the afternoon. Soloists of ability will be engaged. The playing force of the orchestra will be about sixty-five members. The first concert will be given on the evening of Nov. 2.

The new municipal organ is expected to be ready for dedication about Jan. 1.

Concrete and steel structural work necessary to make the Auditorium ready for the instrument has been practically completed, at a cost of nearly \$30,000. The console will be placed on a hydraulic elevator platform under the orchestra pit. It may be lowered entirely out of sight, raised to the orchestra pit, or elevated to the stage level where its one hundred feet of electric cables will allow its placement at almost any desired position, according to the will of the performer.

To Engage Noted Organist

Negotiations are pending with one of the most famous concert organists in the East, and either he or some other master organist will be engaged by the city on a yearly salary, so that his services will be available at all times. During the tourist season he will give daily recitals, free to the public, and in the winter frequent concerts will also be given for the pleasure of resident music lovers.

The Denver Rotary Club raised the major part of the fund which made possible the purchase of the municipal organ, and, at the request of Mayor Speer, a committee from that club is preparing a series of festival concerts to mark the dedication of the instrument. It is planned to give three evening and one afternoon concerts, the proceeds from which will be added to the sum provided by the city for its municipal organist, thus making possible the engagement of the best available man.

One of the concerts will feature a local chorus of 1500 voices, to be organized and trained for the occasion. A notable choral work will be sung, with eminent soloists, utilizing the great organ as an orchestra to demonstrate its fitness as a substitute for such an organization it is stated. The other three concerts will be

more in the nature of organ recitals, with the assistance of vocal solo artists. It is confidently expected that the acquisition of this great organ, with an artist performer to give frequent concerts, most of which will be free to the public, will give a tremendous stimulus to the musical life of the city.

Report Large Enrollments

Several local music teachers admit happy surprise over the early enrollment of students. From present indications almost all of the established teachers will have record-breaking classes. It was to be expected that voice teachers in particular, whose patrons are nearly all adult, would feel the absence of young men, so many of whom have been called to the colors; but an unusual number of young women seem to have taken up vocal training, thus making the student body numerically stronger than last year.

The local study clubs and societies are starting the season with considerable enthusiasm. The Tuesday Musical Club chorus will this season be under the direction of Bessie Dade Hughes, one of our most popular voice teachers and singers. A large enrollment in add departments of the club is reported.

The MacDowell Club, Mrs. J. H. Smislaert, director, will hold its usual bi-weekly meetings.

The Schweikher Music Study Club has resumed its meetings, and will make a study of the works of living composers this season, under guidance of Frederick Schweikher.

The Wilcox Women's Choral Club will resume weekly rehearsals this month. Several new and interesting part-songs and small works for women's voices will be prepared for performance during the season.

JOHN C. WILCOX.

We now have fifty members, all of whom are good singers and some of them are very good. Fortunately, I have twenty excellent male voices. The rehearsals have always been well attended, never more than five members being absent, which speaks well for the interest shown. Furthermore, we rehearsed throughout the summer, combining rehearsals with social functions such as picnics.

"Now, with a nucleus of fifty good voices, all of whom have proven their enthusiasm and who, I know, will do everything for the organization, we are ready to admit fifty more voices. These will be added within a month, the only requirements being an accurate ear and twenty-five cents a month dues. There will be no trouble now in getting voices as many are anxious to join.

"I do not receive any money for direct-



Eugene A. Haesner, Choral Director, of Alliance, Ohio

ing this organization and I do the work simply in the interest of my profession, and the devotion and loyalty of the fifty singers who are the solid foundation of what I hope will be a great community chorus, have more than repaid me. My advice to those who contemplate organizing choruses is: Take a year's time to do it, get a good foundation and then build up. Do not attempt a structure on shallow foundations and then have it fall down before you are fairly started."

The officers of the Musical Art Society are:

William Werry, President; Ed. Meder, Vice President; Mabelle Shaffer, Secretary; F. Z. Tussing, Treasurer; Herbert Woolf, Business Manager; Garnetta Griffith, Accompanist; E. A. Haesner, Conductor.

NEW CHORUS IN ALLIANCE, O., TO GIVE "MESSIAH" WITH NOTED SOLOISTS

Director E. A. Haesner Describes His Original Method of Organizing the Musical Art Society—Permitted Expansion Only After Small Groups of Singers Had Been Thoroughly Trained—Hope for Growth Into a Great Community Body

ALLIANCE, O., Oct. 14.—The Musical Art Society, a flourishing community chorus which was organized last December by Eugene A. Haesner on unique lines, will present "The Messiah" next month with Marie de Kyzer (Marie Kaiser), Margaret Abbott, Charles Troxwell and Henry Weldon as soloists. At the request of MUSICAL AMERICA, Conductor Haesner describes his novel method of developing the society:

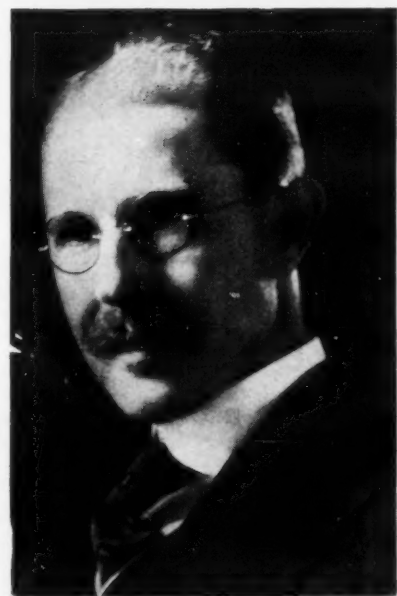
"In starting this organization last December," related Mr. Haesner, "I hoped

that ultimately it might have a membership of several hundred. Whether my hopes will be realized, remains to be seen. I have known many such organizations to begin with 300 voices and then gradually dwindle down until they had to disband, some of them without being able to give even one concert. I felt that there was something wrong somewhere and I decided to find the remedy.

"I think that many men and women who start choruses, make the mistake in the beginning, of giving out too many statements of what they are going to do, some of which plans they find later that they are unable to carry out. 'The Messiah' is usually the first work attempted and here as a rule the organization meets its Waterloo before the concert is given. A few stagger through one concert but the artistic and financial fiascos are such that a continuation of the chorus is generally found impossible.

"I am trying a different way and all indications are that it will be successful. Instead of opening the chorus to everyone, I picked out fifteen persons whom I thought would be interested and loyal in their attitude. We rehearsed a few times and then selected fifteen more whom we invited to join. With these thirty voices, I worked up a good program and gave a concert which was very successful. After the concert we started rehearsals again and set a time limit for admittance of new members. Without inviting anyone to join, we added fifteen new members and gave our second concert with forty-five members.

"It may be said that this is not a community chorus but I claim that it will be.



Roy David Brown

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ALLENTOWN'S MUSICAL FORCES TO ENTERTAIN SOLDIERS IN CAMP

Army Ambulance Men to Share
in City's Concerts—Community
Chorus Planned

Musical Activities in Allentown

Symphony Orchestra
Arion Society
Handel and Haydn Society
German Singing Society
XL Chorus
Oratorio Society
College Glee Clubs
Beethoven Octet
Allentown Band
High School Chorus
Grade School Orchestra and Chorus
Allentown Musical Club

ALLENTOWN, PA., Oct. 7.—With more enthusiasm than ever, the directors of the various musical organizations are planning to give many concerts of high standard and to bring before the public of Allentown soloists from among the best.

With the exception of those members of the Allentown Symphony Orchestra who have either enlisted or been called into the service and whose places have been filled, the personnel remains practically the same. The organization is but two years old, has a membership of seventy-five musicians and is self-supporting. The director, Lloyd A. Moll, has planned four Sunday afternoon concerts, with probably a fifth, which would be given mainly for the boys quartered here in the United States Army Ambulance Camp. The soloists engaged for three of the concerts are Hans Kindler, 'cellist; Hunter Welsh, pianist; Sascha Jacobinoff, violinist. The fourth soloist will be local and will be announced later.

Arions to Tour

The Arion Society, under the leadership of James Prescott, since its organization in 1891, has endeavored to give good music to the public and has done much in bringing great artists such as Homer, McCormack, Clara Butt, Bisham and others to Allentown. This year Mme. Schumann-Heink will be the soloist for the fall concert. Besides this concert, the Arions will give concerts on tour, taking the soloists for these concerts from among their own members.

A New Girls' Chorus

A practically new and promising musical organization is the XL Girls'

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SEVERAL SPONSORS FOR ALLEN- TOWN'S MUSICAL WELFARE

Reading from the top—Warren Acker, Director of Music in the High School; Esther Miriam Lee, Leader of the XL Girls' Chorus; Mildred Kemmerer, Supervisor of Music in the Public Schools; Lloyd A. Moll, Conductor of the Allentown Symphony Orchestra.

Chorus, whose director is Esther Miriam Lee. The chorus is giving a concert in the Lyric Theater on Nov. 1, with Anna Case as soloist. Further plans for the winter season have not been definitely decided upon, but besides several engagements booked, the chorus is planning to give a cantata by an American composer.

The Handel and Haydn Society, under the directorship of William Reese, will give its usual concerts, with visiting soloists. The Beethoven Male Octet, also under Mr. Reese's direction, is booked for several concerts.

The High School Music is in charge of Warren Acker, who is planning all his concerts for the entertainment of the soldiers at the Army Ambulance Camp. Soloists have not been decided upon. He expects to give the "Children of Bethlehem," by Pierné, at Christmas with his High School Chorus. The Girls' Chorus will give Stainer's "Crucifixion" on Good Friday, planning to make it an annual event. The Boys' Glee Club is scheduled for concerts and it is probable that Mr. Acker will organize a High School Orchestra this year. Mr. Acker also plans the Bach "Christmas Oratorio" and "Creation," to be given by his choir in St. Paul's Lutheran Church, where he is the organist.

The music of the grade schools is in charge of the supervisor of music, Mildred Kemmerer. The Junior High School Chorus and Orchestra are looking forward to an interesting year, and Miss Kemmerer is planning a song festival for the Messer School, in addition to the annual song festival given in the High School auditorium by the choruses of each grade and the Junior High School. These choruses of about two hundred and fifty children from each grade, gathered from all parts of the city, form what might be called a Junior Community Chorus.

May Form Community Chorus

Allentown as yet has not organized a community chorus, but interest in the project has been shown, especially among the members of the Patriotic League, who during the summer formed a chorus with Kenneth S. Clark of the ambulance camp as their leader. Two very capable leaders have been suggested and it is hoped that one of them will take charge.

MILDRED KEMMERER.

Steubenville, Ohio, Hears Jules Falk

STEUBENVILLE, OHIO, Oct. 11.—Under the auspices of the Woman's Relief Corps, a recital was given at the First M. E. Church, Oct. 10, by Jules Falk, violinist, assisted by Gertrude Arnold, contralto, and Malvina Ehrlich, pianist. Mr. Falk played the Handel E. Major Sonata and closed the program with Hubay's "Scene de la Csarda." This last number was enthusiastically applauded. Miss Arnold and Miss Ehrlich also made a good impression.

UNIVERSITY OF ALA. ADDS MUSIC COURSE

Credits Toward Degrees Will Be
Granted Students—Choruses
Renew Activity

TUSCALOOSA, ALA., Oct. 12.—With the opening of the general school work in the city, the musical season begins each fall, there being practically no music study of consequence outside of the University of Alabama Summer School courses. Mrs. Charles N. Maxwell, Jr., is again the supervisor of music in the public schools. The Tuscaloosa School of Music, of which Stella S. Harris is director, opened its session early in September.

The Tuscaloosa Choral Club, Tom Garner, conductor, held its first practice Oct. 3, beginning with the study of some patriotic and folk-songs. It will later take up its annual cantata. The University of Alabama Glee Club, Tom Garner, conductor, after two weeks of try-outs, started work on its regular program on Oct. 1. The first trip will be made Thanksgiving week. The Tuscaloosa Music Club has not yet begun its meetings.

The most important musical development made in Tuscaloosa in a long time is the establishment of a department of music in the University of Alabama. The director is Robert Lawrence of Birmingham. At present the activities of the department are confined to voice culture and choral work, students in these branches receiving for this work one hour's credit toward their degrees. This is a new departure, but it is proving very successful. The college chorus already numbers 100 and applications continue to come in. Cowen's "Rose Maiden" has been selected for the first concert chorus and work upon it is progressing satisfactorily.

Mr. Lawrence is also making arrangements for an artists' course of six recitals this season. The enterprise is being backed by the Tuscaloosa Rotary Club.

TOM GARNER.

WARREN F. ACKER

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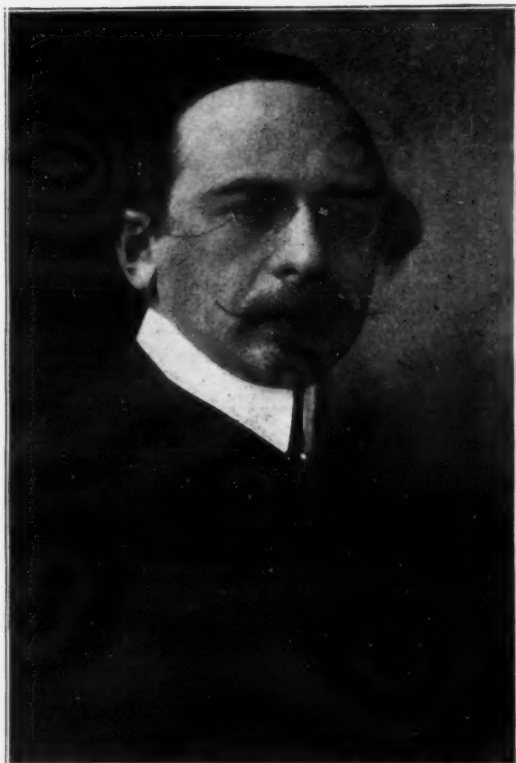
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Lincoln's Orchestra Has Bright Prospects This Season

Local Clubs Lend Moral Support to Young Organization—To Give All-American Program—Mrs. H. J. Kirschstein Bringing Gallo Opera Forces and Noted Recital Artists—Advance of Community Idea

LINCOLN, NEB., Oct. 12.—To forecast the musical activities of the coming season in Lincoln, one must, necessarily, look backward, reviewing the many artistic successes of the past twelve months and "give thanks for blessings o'er," the influence of which, however, is still with us. Lincoln has made great musical advancement the past year, and it is gratifying to know that in spite of war conditions, the slogan for the coming winter seems to be "Art as usual." Registration in the various conservatories and private studios, is heavier than ever, and predictions are that the artists who are to visit us are the finest to be heard in the United States.

For nearly twenty-four years, the compelling musical force in Lincoln has been the University School of Music, of which Willard Kimball was the founder and director. Mr. Kimball has brought to Lincoln a great proportion of the artists and musical organizations which have visited us during those years, as well as advancing the standard of musical education and appreciation by the work carried on in the school. Mr. Kimball has recently sold the University School of Music and the building and equipment to Elmer M. Avery and C. Olin Bruce of the Standard Chautauqua System of Lincoln, but he will continue for some time to direct the work of the school, and it is hoped that he will not, for many years, entirely give up his musical activities. C. Olin Bruce, the new president, announces that, as far as possible, the same high standard of in-

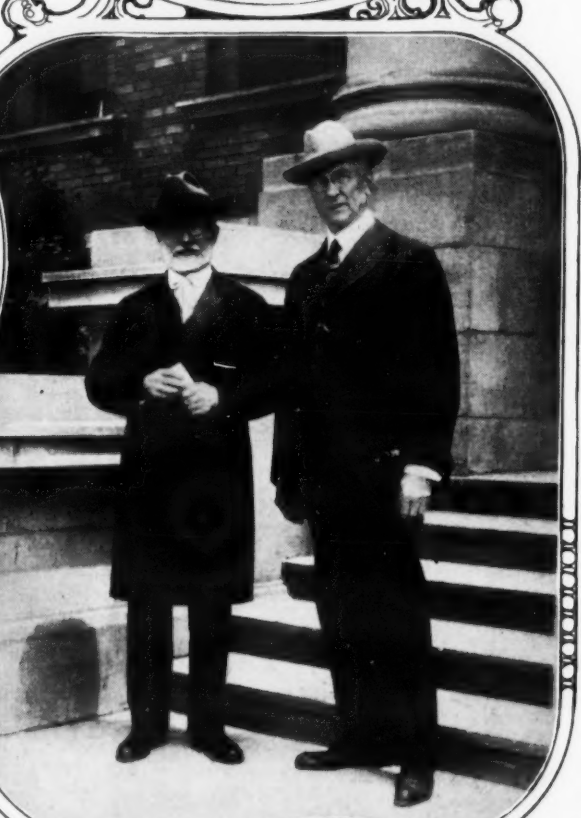
Lincoln's Musical Assets

Lincoln Symphony Orchestra
Annual Historical Community Pageant
Annual May Festival
University School of Music Concert Course
University of Nebraska Weekly Musical Convocations
Mrs. Kirschstein's Grand Opera and Concert Courses
Largest Woman's Club in the World
Matinée Musicale, Largest Musical Club in Nebraska
Much Community and Municipal Music
Annual Community Christmas Tree, in which Over 10,000 Singers Participate
Musical Art Club
Thursday Morning Musical Review Club
St. Paul's Oratorio Chorus and Orchestra
Progressive System of Public School Music Instruction
Lincoln Opera Study Club
LeBaron-Wheatley Season of Grand Opera
Schaeffer - DeVilmar Grand Opera Series
Community Singing Organizations and Bands in Business Institutions
Nebraska Epworth Assembly Concerts
Eight Schools of Music, Many Private Teachers, and a Growing Student Body, Now Numbering Nearly 15,000

struction will be maintained, and that this year, as in former years, the students of the University School of Music will be provided with adequate concert privileges. Some numbers of the concert course are still to be decided upon, but it is already certain that the school will co-operate with Mrs. Kirschstein at the time of the McCormack, Galli-Curci, Ganz and Spalding recitals.

The Standard Chautauqua System, with which Mr. Bruce is connected as secretary, has become the third largest Chautauqua system in the United States, and having connection with both eastern and western managers, has done much in the way of bringing splendid artists before Chautauqua audiences. Mme. Ernestine Schumann-Heink was presented to three near-by towns during the past few weeks, under their management.

Director Kimball is also president (and



No. 1—Louise Le Baron, who will, with Walter Wheatley, present municipal grand opera. No. 2—Mrs. F. M. Hall, president of Lincoln Woman's Club, said to be the largest woman's club in the world. No. 3—Jean Lamont Schaeffer, founder and conductor of Lincoln Symphony Orchestra. No. 4—H. O. Ferguson, Lincoln's progressive supervisor of public school music. No. 5—Vera Augusta Upton, director of Choral Department, Lincoln Woman's Club. No. 6—Dr. C. B. Cornell, manager of annual May Festival, sponsored by Regents of University. No. 7—C. Olin Bruce, president of the University School of Music (which will present a strong concert course), and secretary of the Standard Chautauqua System. No. 8—Left to right: Peter C. Lutkin of Northwestern and Willard Kimball, president of the Nebraska Music Teachers' Association, pioneer manager of Lincoln. No. 9—Mme. Laure de Vilmar, who will co-operate with Jean Lamont Schaeffer in presenting grand opera.

founder) of the Nebraska State Music Teachers' Association, and predicts a fine convention for the State's teachers this winter, probably at the holiday season.

Public School Music

Still another reason for Lincoln's rapid musical progress is to be found in the splendid course of study in music offered in the city schools. For many years Charles H. Miller, now president of the National Supervisors' Conference, has been the local supervisor, and he left the work well organized. Credit is allowed during the high school grades for work outside the school in applied music, and at the high school for study of the history of music, harmony, appreciation and for participation in the orchestra, band and chorus. Violin classes are also maintained at various grade schools, and grade school orchestras hold regular rehearsals in several wards. H. O. Ferguson, who comes from Piqua, Ohio, to fill the post made vacant by the resignation of Mr. Miller, has had much experience in community work, and is a specialist in the teaching of high school methods having been a successful institute teacher and instructor at Lake Forest summer

session. He hopes to keep the work up to the high standard already attained, and will no doubt be a valuable addition to the musical forces of the city. Lucy M. Haywood, instructor in theoretical music at the high school, is a pioneer in her branch of work, being constantly called upon for suggestions by teachers all over the country.

San Carlo Opera Visit

By far the most pretentious concert course announced in Lincoln this fall is that to be offered by Mrs. H. J. Kirschstein, the city's leading woman manager. Mrs. Kirschstein's first offering will be a season of grand opera at the Oliver Theater on Nov. 26 and 27, when the San Carlo Opera Company will give "Traviata," "Jewels of the Madonna" and "Faust." Mrs. C. S. Paine will assist Mrs. Kirschstein in her opera management. During the last week of January Mrs. Kirschstein will bring to Lincoln John McCormack, Rudolph Ganz and Galli-Curci in April or May. Mrs. Kirschstein has been highly successful in her past local management.

Another splendid feature of the musi-

cal life of the city is the annual May Festival, sponsored by the Board of Regents of the University of Nebraska, Dr. C. B. Cornell, manager. During the past few years the festivals have been successful artistically and financially. The Minneapolis, Chicago, New York and St. Louis orchestras have played, and many noted soloists have appeared on the programs. The University Chorus, under Mrs. Carrie B. Raymond, director of music at the university, always furnishes one complete program. Manager Cornell is still unable to announce the artists for next year.

The weekly musical convocations at the University of Nebraska, conducted under the guidance of Mrs. Raymond, are both interesting and educational and are attended by large numbers of students and townspeople. Other features of musical life at the university are the annual glee club concerts, the annual opera presented by the Kosmet Club and "University Week," a unique institution, at which time the musical forces of the school, including band, orchestra and glee club, tour the State for a week, taking

[Continued on page 216]

Lincoln's Orchestra Has Bright Prospects This Season

[Continued from page 215]

the university to the taxpayers who support it.

Club Activities

The *Matinée Musicale*, the largest local musical club (Mrs. L. E. Mumford, president; Mrs. D. M. Butler, corresponding secretary; Mariel Jones, recording secretary, and Anne Stuart, treasurer), will present to its large membership several noted artists. The opening concert was given on Oct. 1, being a piano recital by Carl Beutel. Helen Stanley will sing on Oct. 29, and a recital will be given by Guiomar Novaes, pianist, on Jan. 21. The junior department of the *Matinée Musicale* has recently been reorganized and will be known as the students' department of the club. Mrs. J. W. Winger will be the leader of the department, with Mrs. Arthur Gutzmer and Mrs. Louise Zumwinkel-Watson as assistants. All student members will be allowed the privileges of attending all meetings of the senior club.

The Thursday Morning *Musica* (Mrs. Fulton Hines, president; Mrs. Sloss, vice-president; Mrs. Murray French, secretary-treasurer) will study church music. Mrs. Fred Foster, Mrs. H. B. Alexander and Mrs. Sloss are the program committee. The club plans to hold two open concerts, but the programs for these are not yet ready for announcement.

The Musical Art Society (Mrs. E. L. Cline, president; Annie Jones, vice-president; Mrs. W. P. Kimball, secretary, and Helen Wallace, treasurer), with a limited active membership of thirty, does very effective work. Membership in the club is highly prized. This year the club will make an intensive study of "Romanticism in Music." The study will include presentation of parts of the operas, "Mañon" and "Huguenots," and the works of composers from Schubert to Grieg. The club year will close with a lecture by John M. Roseborough. One open meeting of great attractiveness is held annually. Mrs. Carl-Frederick Steckelberg is chairman of the program committee.

The Lincoln Opera Study Club (Margaret Perry, president; Kenneth McLennan, vice-president; Genevieve Rose, secretary; Gertrude Munger, treasurer, and Dorothy Doyle, librarian) will again resume its activities in the early fall. This club is made up largely of students from the Le Baron-Wheatley Studios and practical operatic experience is given the members by allowing them to participate in the operas given annually under the direction of Mr. Wheatley and Miss Le Baron.

The Lincoln Woman's Club makes the undisputed claim of being the largest woman's club in the world. Mrs. F. M. Hall is the president, and under her efficient guidance the club has acquired a membership of nearly 1600 women, and is one of the strongest clubs departmentally in the country.

The choral department of the Woman's Club, organized a year ago, has proved a valuable addition to the mother club. Claudie Townsend is the leader and Vera Augusta Upton, the director. The department meets once a week, devoting an hour and a half to the practice of ensemble music. The department, which includes a string quartet, a ladies' trio and a double quartet, will give an entire program before the club at Christmas time. Last year 150 of the members assisted in the city's open-air celebration of Christmas.

Municipal Grand Opera

Louise Le Baron and Walter Wheatley will again this year present municipal grand opera. Their success during the past two years has been highly gratifying, both artistically and financially. They will, in November, present a gala performance of opera scenes, in which they will be assisted by notable artists. Later in the year they will hold a festival of opera, presenting several favorite operas during two consecutive days, these with the assistance of the Lincoln Opera Study Club and several imported artists. Mr. Wheatley and Miss Le Baron will also conduct a series of composers' evenings and students' recitals.

Cotner University at Bethany (a suburb) is a strong institution, where the music department is under the direction of Prof. and Mrs. E. S. Luce. Professor Luce has charge of the Oratorio Society of 100 voices, which meets once a week, of the very fine glee clubs and the Cotner Orchestra. The glee clubs will, it is hoped, give their usual annual concerts, and the combined singers will, during the first semester, present "The Mikado" at the college auditorium. Cotner annually supports a concert course.

At Wesleyan University the choral society is under the direction of F. W. Kerns. The society will sing "The Messiah" at the annual midwinter concerts. At these concerts and at the spring concert the singers number about 200 and soloists are always employed. Wesleyan glee clubs and male quartet are always strong and are well known over the State for the excellence of their work. The conservatory will not conduct a separate concert course this year, but will arrange that its students have the privilege of attendance at the concerts presented by Mrs. H. J. Kirschstein.

At the Whitten Carlisle School for Girls, music plays an important part. Here, under the direction of Helen Dobey and Mrs. Mac Carvel, an annual May Fête is held, with music and dancing on the lawn and other features. During the past year seventy-five children of the school united in presenting "The Feast of the Little Lanterns" and "The Whole Year 'Round."

St. Paul's Oratorio Chorus, Carl-Frederick Steckelberg, conductor, is this year to sing "The Messiah," "The Creation," "Hymn of Praise" and a concert of miscellaneous compositions.

Municipal band concerts have been held at the parks during the summer, the city paying \$150 toward each concert. Twenty-four concerts have been given so far this season.

The Symphony Orchestra

One of the most interesting announcements that can be made is to the effect that the New Lincoln Symphony Orchestra, organized and directed the past season by Jean Lamont Schaeffer, will again play this season. Mr. Schaeffer proved himself last year an able leader of his forces and this year, having the moral support of the Lincoln Commercial Club, the *Matinée Musicale* and the Lincoln Woman's Club, it is hoped that still greater success will be his. He announces a series of eight evening concerts, one of which, on Jan. 25, will be entirely devoted to the compositions of Americans. Henry Cox of Omaha will again preside as concertmaster and will be the soloist at the third or fourth concert. Mr. Schaeffer and Mme. Laure de Vilmar will again present opera. "Faust" will be given in the early spring, with the assistance of local chorus and orchestra and imported soloists. "Fair Ellen," by Max Bruch, will also be presented under the same direction.

Many noted singers are heard annually at Epworth Park, under the management of the Nebraska Epworth Assembly. Among the recent visitors to these programs have been David Bispham and Evan Williams. L. O. Jones is the manager of the Assembly.

Community Work

One cannot leave the story of Lincoln's music without dwelling for a moment upon the various phases of its community work. The Lincoln Pageants, given annually in June and written and staged by Nebraska talent, are wonderfully interesting events. The Lincoln Commercial Club is ready to support community music in every form, and it is due to its co-operation that the pageants have been a possibility. The Lincoln Community Christmas Tree on the State House lawn has become an annual institution, and the great beauty of the

decorative arrangements and the splendid music are well-known features. As Ben Cory said in Zona Gale's "A Great Tree": "Folks shines up to music consider'ble Christmas Eve," and here in Lincoln each Christmas the gathered citizens, filling solidly four city blocks and the streets adjoining, sing with fine spirit the old Christmas carols. Carl-Frederick Steckelberg has for the past two years had charge of the musical features. HAZEL GERTRUDE KINSELLA.

MUSICAL CLUB THE MAINSTAY OF COLORADO SPRINGS' ACTIVITY

Martinelli, San Carlo Company, the Zoellner Quartet and Other Attractions Booked by this Organization—Municipal Band in Prospect—American Music Society Arranges Interesting Course.

COLORADO SPRINGS, COL., Oct. 10.

—The musical season opened Friday evening of this week when Martinelli, tenor, of the Metropolitan Opera Company, appeared at the Burns Theater under the auspices of the Musical Club, assisted by Ruth Miller, the young American soprano. Three concerts instead of four this season is the plan of the club as war-time conditions suggest a bit of caution along entertainment lines. The advance sale of both the season and single admission tickets has, contrary to expectations, far exceeded that of any former year in the organization's history.

There is no question that the innovation of booking an opera company of the first rank for one of its offerings will be justified. The San Carlo Company is the one selected and a joint bill of "Pagliacci" and "Cavalleria" will be given by this troupe on Christmas night.

The Zoellner String Quartet is the club's third offering on Feb. 28. This delightful group of ensemble players was heard here several seasons ago and the many friends they won by their art at that time should prove effective publicity representatives for them. The established policy of the Musical Club of offering the best concerts at a scale of prices which enables all music-lovers to patronize them is being continued. Rarely the course offered pays out, and more often wealthy friends of the enterprise meet a deficit.

Commencing in November and continuing throughout the winter the Musical Club offers Sunday afternoon concerts by its orchestra of more than thirty pieces. These are given in the Burns Theater and supported by an offering at the door. It is very seldom that the capacity of 1,400 is not required. Edwin A. Dietrich, who has conducted since the orchestra's organization, will continue. Wilhelm Schmidt, who has long been identified with the activities of the club, is the president this year.

Prospect of Municipal Band

We at last have an excellent prospect of a municipal band. The City Council is seriously considering at this time the appropriation of \$8,500 to meet the entire expense of the Midland Band, which for many years has supplied through general subscriptions the only continuous series of programs during the summer season which the city has had. At the close of the summer season and in the interval before the Sunday Orchestra concerts begin, the Traction Company provides free orchestral concerts in its large pavilion at Stratton Park. Again in the spring the same orchestra fills in the gap intervening before the Midland Band commences its season, making through the activities of the three organizations named, a year-round series of free Sunday programs of splendid quality.

The American Music Society has elected the following among other officers for the year: Honorary president, Frederick Ayres Johnson, the composer; president, Mrs. John Speed Tucker; musical director, Mrs. Frederick A. Faust.

The organization, which is a branch of the National, is restricted in membership to a number suited to the private houses at which its meetings are held. The society devotes its attention especially to the advancement of native musical

art, together with consideration of the works of modern foreign composers. Sketches on the following topics will be given during the year with illustrative programs: "The Creators of Modern Musical Ideals," "Humor in Music," "Modern Ensemble Music," "The American Performer as a Creative Artist," "American Composers from 1888 to 1917" (two consecutive meetings).

Many engagements of famous artists and well-known companies of musicians are pending at this time in addition to those announced in the regular series of the Musical Club. For instance, it is highly probable that one or more of the best orchestras will be heard here on their spring tours, particularly the Russian Symphony. It is known, too, that the Boston Grand Opera Company is contemplating one or two performances on the tour across the continent which brings it to Denver.

THEODORE M. FISHER.

Metcalfe-Casals, Deyo and Hammond Give Novel Program in Holyoke

HOLYOKE, MASS., Oct. 13.—At a concert given last night in the home of Belle Skinner, \$2,000 was realized for the Polish Relief Fund. Miss Skinner has a unique collection of antique musical instruments and the concert consisted entirely of music written for these instruments alone and as accompaniments for the voice. The artists taking part were Susan Metcalfe-Casals, soprano, and Ruth Deyo and William Churchill Hammond, pianists as a rule, but on this occasion harpsichordists. Several of their numbers were pieces written for a double spinet—that is, a spinet intended to be played by two performers at the same time. Mme. Casals, who has given much time to the study of this old music, is pre-eminent in its interpretation.

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PROVIDENCE TO HAVE LESS SYMPHONIC MUSIC BUT MORE RECITAL ARTISTS THIS SEASON

PROVIDENCE, R. I., Oct. 13.—Providence musical managers are optimistic over the prospects for a successful season and are preparing an attractive array of concerts. That the war may have a deterrent effect on local musical affairs during the coming year apparently does not enter into their calculations. The Boston Symphony concerts are scheduled to begin Oct. 30, and Albert Steinert announces a course of four concerts beginning in November. Two concerts by the University Glee Club come later.

One of the most important changes in coming musical events is that in the plans of the Boston Symphony management for their Providence season. After thirty-six seasons in this city the orchestral course will be supplanted by the Ellis course, in which the orchestra will appear but three times, the remaining two concerts being recital programs by noted artists. The popularity of this important change will, of course, be determined in due time, but there is no question but that the innovation is unwelcome to the great majority of our leading musicians. Last season was the first time in the many years the Boston orchestra has visited us that the full complement of players appeared. Although the management did not announce its reason for the change, local opinion leans to the belief that the lack of a corresponding increase in interest and attendance was a contributing cause.

Fewer Symphony Concerts

At all events, we are to have but three symphony concerts, the smallest number in any season since the great orchestra first came here. The artists announced to appear in the course are Geraldine Farrar, Rosamond Young and Anton Witke, who will be soloists with the orchestra; Fritz Kreisler in recital, and Louise Homer and Gabrilowitsch in a dual appearance. Hempel, Matzenauer, Althouse, Schumann-Heink, Yolanda Mero and Zimbalist are the artists in the Steinert course.

Financial difficulties may prevent the Providence Symphony Orchestra from taking the prominent place in local musical affairs that its achievements during the past two years should warrant. A meeting of the directors, to be held in the near future, will determine the organization's plans for the winter.

Although the Providence Community Chorus will be without its founder and leader during the coming season, its important work will be continued under the direction of C. Elmer Wilson Smith. Mr. Archer's patriotism led him to the soldiers' camp at Battle Creek, Mich.,

where he will lead the men in singing. Rehearsals which are about to begin will be held in the big hall of the new Bridgman School, and public concerts are planned as during last season.

Music Clubs Thrive

Another important feature of Providence musical life will be the activities of our thriving musical clubs, whose plans for the year promise much that is enjoyable. Mrs. Emma Winslow Childs heads the Chopin Club for this year and the club calendar announces many interesting concerts, among which will be the appearance of the Havens Trio at "Guest Night" in January. Much interest will attach to this performance as Raymond Havens, the pianist, is a Providence boy. His associates are Sylvain Noack and Alwin Schroeder. The program subjects for the club concerts are: "Poets in Music," "Spanish and Italian Music," "Orchestral Morning," "Music of the Wind and Sea," "Opera Morning," "Polish and Scandinavian Music" and "Present-day Composers."

The Chaminade Club, Mrs. James E. McConnell, president, announces an attractive schedule for the year and will bring to the city Greta Torpadie, soprano, and Ethel Leginska, pianist. Both artists will appear in recital. The club programs are planned as follows: "Folk Songs and Music," "French and Russian Music," "Bohemian and Spanish Music," "Miscellaneous Program," "Old and Modern English Music," "Children's Music," "Scandinavian Music," "Religious Music" and "American Music."

The Schubert Club, Mary Sweet Winsor, president, anticipates its usual active season. The club gives no public concerts, but its members are serious students and at the club meetings excellent programs are given. The Monday Morning Club, Mrs. Harold J. Gross, president, will hold bi-weekly club meetings during the season and there will be a yearly concert for some worthy charity. The club of fifty members is informal in character and holds its meetings at the houses of its members. Mrs. James W. Luther is president of the MacDowell Club, which has planned an interesting season.

Arion Club in Difficulties

At the time of writing there is some uncertainty as to the plans of the Arion Club. A meeting to be held soon will determine whether or not the club will be forced to remain inactive for a season after thirty-seven years of uninterrupted and successful work. The conductor, Dr. Jules Jordan, is authority for the statement that in all probability it will be deemed advisable to remain inactive during the coming year both on account of the war's effect on musical affairs and threatened financial difficulties, the club having had to face a deficit at the close

of last season. If circumstances should force the passing of this old and useful organization the community would be the loser and it would be a cause for profound regret among those who have the city's musical interest at heart.

Our principal male chorus, the University Glee Club, will be under the direction of Berrick Schloss this season and during the absence of John B. Archer. Mr. Schloss was formerly the club director and his popularity and fine qualities as a musician insure the club's artistic success during the coming year.

Two public performances will be given, for which the soloists engaged are Margaret Abbott, contralto, and Marie Kaiser, soprano.

Season of Gallo Opera

Sunday night concerts at Fay's and the Strand are planned as during last winter. Besides these regular features of the local season there will undoubtedly be a large number of concerts by visiting artists and a short season of grand opera by the San Carlo Company. Manager Fortune Gallo's company is very popular here and deservedly so. It is billed here for a week next February.

It will be seen, therefore, that in spite of regrettable drawbacks the Providence season bids fair to be up to the standards of previous years.

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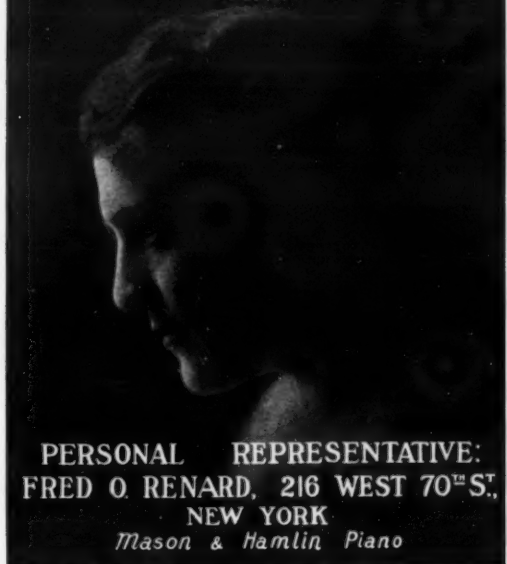
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Gift of Mrs. A. R. Hillyer Will Be Memorial to Her Father—
Boston Symphony to Make Only Two Local Visits This Season—Splendid Series Offered by George F. Kelly

HARTFORD, CONN., Oct. 12.—If it be true that "coming events cast their shadows before," Hartford should have one of the biggest musical seasons in its history, for never have musical circles been so stirred as when Mrs. Appleton R. Hillyer made public recently her intention to present this city with a municipal auditorium. She will build it as a memorial to her father, the Rev. Dr. Horace Bushnell, one of Hartford's greatest men. Mrs. Hillyer has already purchased the site for this building on the corner of Capitol Avenue and Trinity Street, which seems a fitting location, as it faces the Capitol and Bushnell Park, the latter of which was presented to the city by Dr. Bushnell, many years ago. The hall will be large enough to seat about 4000 people and will be equipped with a fine large organ. The need of an auditorium of this kind has long been realized here and this will provide a community center adequate and available for concerts, conventions and all meetings of a public or fraternal nature.

Kreisler to Open Season

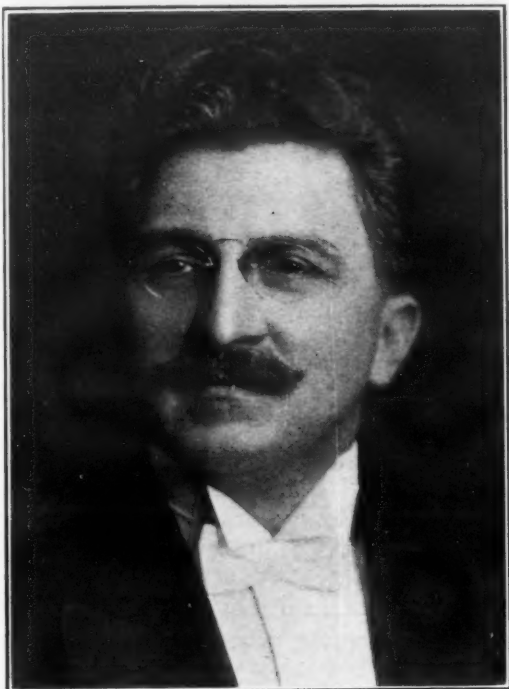
The first concert here this season will take place Nov. 16, when Fritz Kreisler will give a recital at Foot Guard Hall under the local management of Selvin and Clymer.

Gallup & Alfred will again bring the Boston Symphony Orchestra here, but in two concerts in place of the usual three. This is because available dates for the orchestra could not be found to correspond with a vacant night at Parson's Theater, which is the only convenient music auditorium Hartford possesses. This proves what has been demonstrated many times during the season, namely, Hartford's great need of a large auditorium.

Treble Clef Club

The Treble Clef Club, which passed through its infant season last year with such remarkable success, under the able directorship of Edward F. Laubin, and untiring efforts of its president, James S. Stevens, will again give two concerts here this season. The club has also been invited to give a concert in New Britain under the auspices of the Masonic Orders. This the club has voted to do, which, no doubt, will give the organization greater prestige outside of its home city and aid materially its finances for the year. Mr. Laubin will again direct the club and there will be assisting soloists. Dambois, 'cellist, will play at the first concert; the soloist for the second concert has not yet been decided upon.

The Choral Club, made up of many of the city's best male singers, under the direction of Ralph L. Baldwin, will give its usual two concerts. There will be interesting works with soloists, plans for which are not known at the time of this writing.



Edward F. Laubin of Hartford, Conn., Director of Treble Clef Club and New Britain Choral Society and Organist and Choirmaster of Asylum Hill Church

The Musical Club will provide music-lovers as usual with two attractive concerts. The first will come on Dec. 4, and will bring Loraine Wyman, soprano, and Howard Brockway, composer, in a joint program of "Lonesome Tunes." The second concert occurs on Feb. 12, being given by the Trio de Lutèce. These two concerts are in this way a novelty, as both are different from anything this city has had before. In addition to these public concerts, this club will hold its usual number of meetings for its active and associate members. "Contrast" is the subject of the season's work, which will consist in the comparison of different forms of music.

As yet the plans of the Hartford Philharmonic Orchestra have not been completed so that it is impossible at this time to give a forecast of the season's work. The usual three concerts will be given, however, and there will be out-of-town soloists at each concert.

The Kelly Series

The Asylum Hill Church Choir, consisting of quartet and chorus, will give a concert some time during the winter,

under the direction of the organist and choirmaster, Edward F. Laubin. This was an innovation last season and will be the second concert given by this choir. The program will consist of miscellaneous numbers and some small choral work. The Masonic Choir, Robert H. Prutting conductor, is arranging two or three concerts this year. Plans as yet are not entirely completed. It is very possible that besides male chorus numbers the choir will use some local artists for soloists.

The famous artists' series will be run again under the local management of George F. Kelly. This series includes Isadora Duncan, Oct. 29; the New York Philharmonic, on Jan. 28; Josef Hofmann, on Feb. 15; Mischa Elman, on March 12; Schumann-Heink, on April 23. Mr. Kelly will also manage a matinee series, the plans and dates for which are not completed. T. E. COUCH.

GALLI-CURCI RECITAL OPENS CANTON SEASON

Soprano Consents to Sing Twice, Even Though Fatigued—Jules Falk Gives Fine Concert

CANTON, OHIO, Oct. 12.—The doors of the musical season were opened by Amelita Galli-Curci, who gave recital programs to two audiences in the Canton Auditorium. Mme. Galli-Curci was supposed to have appeared on Oct. 4 and 5, but owing to the task of trying to fill engagements every night at greatly distant places she finally balked on the one to be given at Canton on Thursday evening, Oct. 4. Over 4000 tickets for each of the two nights had been sold and not until noon of the day (Thursday) she was to appear at Canton did the committee learn of Mme. Galli-Curci's intentions.

Mr. Lundy, the secretary, made a flying trip to Pittsburgh to induce her to appear, but she refused. When Mme. Galli-Curci was told 8000 tickets for two nights had been sold she relented.

The soprano allowed the audience of each night to vote on the choice between the "Mad Scene" from "Lucia" and "Caro Nome" from "Rigoletto." The former was selected. Several airs were sung in English, besides "Home, Sweet Home" and "Last Rose of Summer," to her own accompaniment.

Manuel Berenguer, flautist, and Homer Samuels, pianist, accompanied in admirable style.

On Oct. 3 and 4 Jules Falk, violinist, accompanied by Gertrude Arnold, contralto, and Malvina Ehrlich, pianist, gave programs in the First Christian Church. Owing to the concert by Amelita Galli-Curci one night on the same date, Oct. 4, these concerts were not so well attended, only about 500 people being present each night. But the programs were none the less appreciated. Mr. Falk's principal numbers were Handel's Sonata in E Major and Mendelssohn's Concerto in E Minor.

Miss Arnold's principal number was the aria, "O, Don Fatale" from "Don Carlos," by Verdi, and those of Miss Ehrlich, Rhapsodie, No. 2, by Dohnanyi, and "Etincelles," by Moszkowski. Both accompanists did good work.

The proceeds were given to the Women's Relief Corps, No. 4, of William McKinley Post, G. A. R. R. L. M.

WILKES-BARRE TO HAVE FINE COURSE

Enthusiasm Manifested for Temple Series—Scranton to Hear Noted Artists

WILKES-BARRE, PA., Oct. 15.—The section of Northeastern Pennsylvania, with Wilkes-Barre and Scranton as foci, will this season challenge any similar section of like population in the extent of musical enterprises.

The Wilkes-Barre Temple Course this year will include eight events as usual—opening with the Philharmonic, under Stransky, and closing with the Damrosch Orchestra. In between these will come Frieda Hempel, the Barrère Ensemble, Kreisler, Hofmann, Edith Rubel Trio with May Petersen and Eddy Brown and Guiomar Novaes. This course, it should be remarked, was subscribed up to within 130 seats of the hall's capacity, for the entire course, and before dates or events had been announced. The management has, in fact, allowed more course tickets to be issued than is consistent with a desirable freedom for securing admission for single events.

Added to this course, which will be under the management of Leo. W. Long, Mr. Long will also offer a series of free organ recitals at the Temple, one afternoon each week, beginning mid-November and closing in May. There will also be a series of recitals on a large four-manual new organ in the First Presbyterian Church. Concordia will give its fall and winter concerts also, and there will be the usual number of independent musical events.

Scranton undertakes an elaborate musical course under the management of C. C. Hand at the Strand Theater. This has already opened with a recital by Alma Gluck and Salvatore de Stefano, and it will also include the Cherniavsky Trio, Paul Althouse, Martinelli, Mischa Elman, Mabel Garrison and Leginska. A second course is offered in Scranton under the management of the Philharmonic Society and which will present Alda, Godowsky, Graveure, Julia Culp and others. The two cities will have a total of twenty concert events and the communication is so facile that they may be regarded as one community for concert purposes. The Scranton Philharmonic Orchestra will be again heard in at least two programs.

Not in the musical history of the two cities has a program of such generosity and quality been offered. In fact, for years Wilkes-Barre got along without more than two or three large events and Scranton has frequently had to be satisfied with a less number. It was the idea of a concert course extending through the winter that roused public interest. Wilkes-Barre began this scheme three years ago. The next season those who delayed too long were obliged to give up hope of securing course tickets. Kreisler, Hofmann and others played to houses so filled that a hundred people were glad to get seats on the stage. This example was potent for Scranton, and when it was followed last season the course received a splendid patronage. W. E. W.



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Marr is not only an adequate singer, but a thorough artist, and, with Zenatello, was a distinct factor in the success of the performance.—*The New Orleans American*, February 27, 1916.

Edward C. Moore, in *Chicago Daily Journal*, Dec. 9, 1914:

Graham Marr became protean in his activities, since he appeared in the three acts as Coppellus, Dapertutto, and Miracle respectively. This is a severe test for a singer, and Marr achieved something of a triumph. He is the best Miracle of the several who have essayed the role on the Auditorium stage. A welcome innovation was introduced in his Coppellus scene, since it was given in its musical version and not spoken. Neither the music nor the words are of a kind to cause poignant joy to the audience, but the scene is better sung.

Il Trovatore
Rigoletto
Traviata
Aida
Il Pagliacci
Cavalleria
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Graham Marr as Zurga captivated all and was the hero of the evening. He has a powerful voice of wide range, rare histrionic ability and is always sure of himself.—*Pittsburg Dispatch*, November 30, 1916.

Graham Marr is one of the most satisfactory baritones, vocally and histrionically, to be found on the operatic stage to-day.—JAMES H. ROGERS, *Cleveland Plain Dealer*, November 29, 1916.

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"Music for the People" Takes Firm Root in Jersey City

Enlarge Community Chorus and Arrange Fine Series of Popular Concerts—Free Sunday Afternoon Programs Greatly Increased in Number

JERSEY CITY, N. J., Oct. 13—Prospects for Jersey City's musical activities this season include much that is of interest, for not only will the several series of good recitals which have proved so enjoyable in other years be continued, but the outlook is promising for self-development in choral work among those who sing and those who want to sing.

The Community Choral Society, which had such a successful winter last year, is to start this month, and already its energetic leader, Edward Swayze Breck, has many plans for enlarging the work. The first musical event in the city will take place Tuesday, Oct. 23, and will be given in the First Congregational Church, whose pastor, Rev. Harry L. Everett, did a great deal last year for the cause of good music at popular prices. This concert will be for the public, and will be a "dollar concert," the same idea having been carried out last spring when Kronold and Bechtel Alcock were heard with others. This season's opening event will include a program by Frances Nash, pianist; Kemp Stillings, violinist, and James Price, tenor. Already the demand for seats gives evidence of the desire on the part of Jersey City people to enjoy the best at popular prices.

The same idea as last year is to be

carried out again this winter at this church, only owing to the war and its



Edward Swayze Breck, Who Conducts the Community Sings in Jersey City

demand on the women's leisure time, it has been deemed better to have instead of twenty afternoons, as last year, a

series of seven or nine, and not to open them until mid-winter. Last season over fifty of the best-known concert singers were heard at this church, and they were heard by audiences numbering from 800 to 1000. With a very few exceptions, Mr. Everett has decided to have new musicians for this year's programs. That does not mean men and women new in the concert field, but those who have sung seldom, if at all, in Jersey City. As yet the list is incomplete; in fact, but one date has been filled—that for the afternoon when Mr. and Mrs. William Wheeler will give the program. Otherwise, the committee is considering lists submitted and waiting for further announcements of managers.

These concerts are given for the public, a silver offering is asked but not demanded, so that they have been practically free recitals and have been greatly appreciated besides being well attended. These afternoon musicales have also been of the greatest educational value to the city.

Free Sunday Concerts

"Side by side in the work of raising the standard of public appreciation for good music has been the series of free Sunday afternoon concerts given under the auspices of the music committee of the school extension work. These concerts are practically under the auspices of the City Commissioners, for the school extension work is sanctioned by them and is a part of the equipment of the Board of Education, although the music committee works without compensation. This is to be the sixth winter these Sunday afternoon programs have been provided for the people in different sections of the city. The programs are given in the auditorium of the newer schools, and Jersey City has fully a dozen such big halls in its schools. They are free, no fee of any kind being taken. The programs and other incidentals are provided by the extension committee. A departure will be made this year, for these concerts have become so popular that

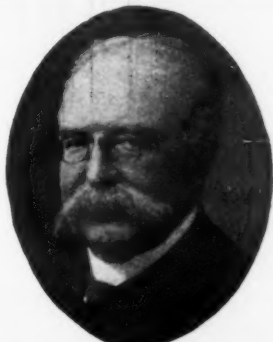
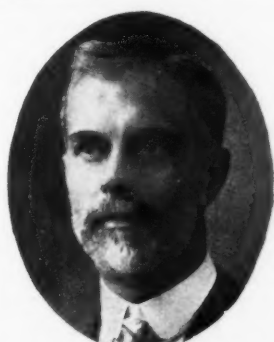
Mrs. E. A. Ransom, Jr., the chairman, has arranged a program for each Sunday instead of the usual monthly programs. These programs are given almost exclusively by volunteer talent, the various chorus choirs, the several singing societies and many professionals who have their homes in Jersey City. The chairman has also often extended this privilege to young musicians out of town, who have communicated with her, thus enabling them to appear before large and appreciative audiences, and also giving Jersey City a first hearing of gifted singers or players.

Enlarge Community Chorus

Jersey City will enlarge its Community Chorus this year. This chorus proved its value during the summer when it sang at the park concerts on Sunday afternoons. These sings were conducted by Edward S. Breck, the talented young choir master and organist; they were attended by large crowds which, led by the trained chorus, joined enthusiastically in singing not only the national hymns but the familiar old tunes. Mr. Breck has already made plans to have next season's concerts start earlier and to have a larger trained chorus. This chorus he will train during the winter and it will give at least one big indoor concert before the open-air season. Mr. Breck is organist of Westminster Presbyterian Church in Jersey City, where he has a large choir, and also at the Eighty-sixth Street Temple in New York City.

The plans for the music festival include rehearsals to start late in the fall under the direction of Mr. Arthur D. Woodruff, who is also the leader of the Woman's Choral Society, which started its seventeenth winter under Mr. Woodruff's leadership the first week in October.

Although several of the large organizations which have been in the habit of giving concerts as charity benefits, have decided this season to raise their funds in some other way, there will be much to please and interest music-lovers in Jersey City. The College Club of Women, which for the past nine years has given a recital in the early fall for its scholarship fund, has decided to secure the money this year through other channels. This club has brought to Jersey City such artists as Schumann-Heink, Gadske, Ysaye, Kreisler, the Kneisels, Marcella Craft and Frieda Hempel. It has no plans as yet for the season's concerts. Another organization which has a benefit concert each season is St. Mary's Guild for Christ Hospital. The president, Mrs. William J. Hellmer, has already determined to give another recital this season, although probably not until the early spring. The organization has brought to Jersey City in the past such artists as Spalding, Garrison, Werrenrath, Zimbalist, Lucille Orville and Idelle Patterson. ADA S. FULLER.



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Through the Bureau of Inquiry,—for questions of special or personal application, not covered by published material. Here might be listed a thousand and one problems encountered by teachers, students, artists, and club workers, all of whom have frequently felt the need of such a central bureau of information.

Through the Bureau of Service,—for assistance in the negotiating of a variety of commissions; the selection of or securing of artists or teachers; the finding of positions; the

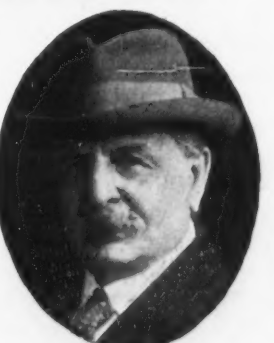
editing or placing of manuscripts; the preparation and publication of club programs or special publicity literature, and an unlimited range of similar service requiring close metropolitan contact of a personal nature.

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COMMUNITY CHORUS MOVEMENT IS LAUNCHED IN ALBANY, N. Y.

Alfred Hallam Organizing Singers at Capital—Choirs Preparing for Protestant Celebration—Distinguished Artists Will Appear on Ben Franklin Concert Course

ALBANY, N. Y., Oct. 12.—The musical season in Albany promises to surpass that of last year, which was one of much activity and success. The community sing movement which has already been started by Alfred Hallam, a newcomer in musical circles, is expected to arouse greater interest in music. The sings are held in the auditorium of the Education Building by permission of the State and are attended by thousands each week. Mr. Hallam is planning to organize those who attend regularly, into a community chorus, which will give a great civic concert during the winter and choral concerts in the park during the summer.

Mr. Hallam is also considering the reorganization of the Albany Musical Association, which was the leading musical organization for twenty-five years, but which has been inactive for the past eight years. It is believed that Mr. Hallam's energy and enthusiasm will enlist enough support to revive the organization and re-establish its influence in maintaining a high standard of musical art.

Mr. Hallam has recently taken charge of the music in the First Reformed church. With his choir, assisted by other singers from Albany and from Schenectady he will give a production of Handel's oratorio "The Messiah" in both cities about Christmas time. A chorus of 400 singers will be assembled for the work.

Frederick W. Kerner, organist of St. John's Lutheran Church, is organizing a festival chorus of 300 singers from the choirs of the Protestant churches and an orchestra of symphonic dimensions for the production of Matthew's new Reformation cantata, "The City of God," to be given in Harmanus Bleecker Hall, Nov. 18, as a part of the quadricentennial of the Protestant Reformation in Albany.

Manager Ben Franklin will open his

sixth season of subscription concerts Nov. 1, with the New York Philharmonic Orchestra, conducted by Josef Stransky, with Guimar Novaes, the Brazilian pianist as soloist. Other concerts in the series are Jascha Heifetz, Russian violinist, and Reinald Werrenrath, baritone, Dec. 13; Ethel Leginska, pianist, Jan. 21; Mme. Galli-Curci, with Homer V. Samuels, accompanist, and Manuel Berenguer, flautist, April 29; Alma Gluck, March 7. The Boston Opera company is scheduled to present "Iris" and "La Bohème," Nov. 17 and the San Carlo Opera company is booked for an engagement later in the season. John McCormack, the Irish tenor, will be an added attraction in January.

Katherine O'Reilly is arranging her program for the second season of subscription concerts and because the war has claimed some of the artists engaged she has been unable as yet to announce the series.

The Mendelssohn Club, under the direction of Dr. Frank Sill Rogers, will give its usual three concerts with assisting soloists. The concerts are given

in the State Education Building by permission of the State.

The Philharmonic Orchestra, of which Frederick P. Dennison is conductor and Dudley Matthews concert master, will give two concerts during the season, of which the usual high standard of merit maintained by the orchestra, is expected.

The music section of the Woman's Club of Albany has arranged for three evening recitals, the first a piano recital by Frances DeVilla Ball, Oct. 18, the second a recital of chamber music with Mrs. Andrew Macfarlane and Ford Hummel, violinists; and the third a lecture recital by Dr. Alma Webster Powell, Mus. Bac, illustrated with a vocal program.

The Monday Musical Club has prepared an ambitious program of semi-monthly meetings. The program follows:

"Woman Composers" will be the subject for Oct. 22; a talk on Norwegian and Russian folk lore by Eleanore MacLean of Utica, Oct. 29; "Modern Russian and Scandinavian Music," Nov. 12; organ recital by Lydia F. Stevens, organist of Emmanuel Baptist Church; talk on "Christmas Music," by Abram W. Lansing, Dec. 10; "American Composers," Jan. 14; song recital by Mr. and Mrs. Leo K. Fox, assisted by Florence Page, pianist; "The Eighteenth Century Classical Music," Feb. 11; "The Nineteenth Century Romantic Music," Feb. 25; "The Twentieth Century Modern Music," March 11; recital by Harmony Club under direction of Helen M. Sperry, April 8; piano and song recital by Mr. and Mrs. George D. Elwell and Mr. and Mrs. Edgar S. Van Olinda, March 25; "American Composers," April 22.

Lydia F. Stevens, organist of the Emmanuel Baptist Church is planning the presentation of "Babes in Toyland" during the winter or early spring.

W. A. HOFFMAN.

Musical Progress in Norfolk, Va., Spurred by the Local Clubs

NORFOLK, VA., Oct. 10.—From present indications it would seem that war conditions are not going to retard the musical season in Norfolk. Indeed, if the unusual state of affairs has any effect on music and its patronage in Norfolk, it will tend rather to augment the success of such undertakings. The unusual growth which is taking place in this city, together with the flourishing business conditions, will have a salutary effect on things musical in Norfolk.

Clubs Bringing Noted Artists

The Melody Club, a chorus of some fifty or sixty female voices, has arranged its season in accordance with plans heretofore adopted, that is, one concert in the fall and one in the spring. At the fall concert the visiting artist will be Vernon Stiles, while the club will also be assisted by the Barrère Ensemble. At this concert Harriet Ware's "Undine" will be given, with the composer at the piano. At the spring concert one or two Metropolitan Opera Company artists will appear. The club has not as yet been able to make definite arrangements as to who these will be, but has definitely decided upon having certainly one, and in all probability two. That this concert will be a financial success goes without saying. The Melody Club has evolved a plan of business management that has—during its life of three or four years—achieved a success far beyond the expectations of those in control of the club.

The Norfolk Music Club will have its regular season of four concerts, including Frieda Hempel, the Russian Symphony Orchestra, George Copeland, Reinald Werrenrath and John Powell. As to just when these artists will appear, and in what combinations, I am not able to say at this time. The Norfolk Music Club has through a period of some four or five years been instrumental in bringing to Norfolk some of the world's leading artists, and has wielded a great influence in the musical life of Norfolk.

It is not at present possible to state definitely whether or not there will be a Spring Festival, with the Metropolitan Opera House Orchestra. It is more than

probable, however, that this orchestra, which has appeared here two seasons prior to this, will again be engaged for a Spring Festival.

Edwin Feller is arranging to organize a chorus to be used in connection with whatever charitable organization in connection with war activities may require its services. It is intended also to use this chorus in connection with the weekly meetings of soldiers and sailors that are being arranged to take place at the Armory Building during the winter. Mr. Feller is also organizing a chorus for the same purpose, and on the same plan, for Newport News. This movement is being aided by some of the business interests of the city, as well as the commercial organizations.

The Boston Opera Company will appear here some time early in January, which will perhaps be the only production of opera in Norfolk during the season.

Impetus to School Music

The appreciation of music in Norfolk is steadily improving, and there seems to be more genuine enthusiasm for artistry than was the case a few years ago. Norfolk bids fair to be a splendid field for concert artists, both as individuals and organizations.

A serious step looking toward the higher appreciation of music has been taken up by the School Board, which has engaged William H. Jones, a prominent organist, to take charge of music in the high schools. This is a feature of school work which heretofore has not been given the serious consideration it deserved. It is to be hoped, indeed expected, that the result of Mr. Jones's work will have a far-reaching effect in the years to come upon the musical life of the city.

R. V. STEELE.

Astolfo Pescia Resumes Work in New York with Large Class

Astolfo Pescia, the talented musician who won distinction as a teacher of voice in Italy before coming to New York two seasons ago, has added to his already large following in musical circles here. His classes during the past season en-

listed students from many parts of the country and the enrollment for the present season shows a substantial increase. Mr. Pescia is now located in his new studios.

Ingram, Da Costa and Ayer Paine to Tour Under Mr. Devoe's Management

DETROIT, MICH., Oct. 10.—In addition to his activities in Detroit, James E. Devoe is planning concert courses in Battle Creek, Saginaw and Bay City. Mr. Devoe is also managing the concert appearances of Frances Ingram, contralto of the Chicago Opera Company; Blanche Da Costa, the soprano who recently returned to America from abroad, and Cordelia Ayer Paine, American pianist. All three artists will appear in concert tours under Mr. Devoe's management.

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MERGER MAKES SAN FRANCISCO MANAGERIAL CENTER OF THE NEW SOUTHWESTERN TERRITORY

SAN FRANCISCO, Oct. 10.—As the result of the association of Manager L. E. Behymer and Selby C. Oppenheimer, for ten years associated with W. L. Greenbaum, the distinguished San Francisco impresario who died Sept. 4, San Francisco is to become the center of musical activities which are being developed along greatly extended lines, as already related in *MUSICAL AMERICA*. Mr. Behymer is establishing philharmonic courses in Southern California, Nevada, Arizona and also in Northern California towns and supplying artists on carefully planned circuits for concerts and recitals over territory covering a large part of the Pacific Coast and neighboring states, in association with Mr. Oppenheimer. This merging of the interests of the two leading managers will make San Francisco the musical clearing house of the Southwest.

The musical season now opening promises to be the most interesting in the city's history. All of the most prominent recital artists are booked for appearances, orchestral concerts are planned on an extensive scale and musical clubs of all kinds are beginning activities.

Already there have been concerts and recitals of more than usual interest, both by local organizations and visiting artists, and the de Vally Opera Company at the Savoy has been presenting French opera in a most acceptable manner.

Schumann-Heink and Matzenauer have both been heard already, but are booked to appear again later, the former in December and the latter on Oct. 13, for her fourth appearance this season.

The concert plans and contracts of the late Manager Greenbaum are being carried out by Selby C. Oppenheimer. Mr. Oppenheimer was at one time the manager of the California Theater, during which period the first production in

America of Puccini's "La Bohème" was given. He has also been manager of Paderewski, Godowsky, de Pachmann and others. The Oppenheimer season was to have opened with Paderewski on Oct. 14 at the Columbia Theater, but owing to the pianist having cancelled his dates



Alfred Hertz, Conductor of the San Francisco Symphony Orchestra, Which Will Take an Important Part in the Coast City's Brilliant Array of Musical Events

in order to take up Polish relief work the first concert of the series will be given by the Cherniavsky Trio on the same date.

Other artists in the series are Alma Gluck, who will sing on Nov. 4 and 11,

and in Oakland on Nov. 6; Isadora Duncan, the end of November; Ysaye at the Columbia, Dec. 9 and 16, and in Oakland on Dec. 28, and in Berkeley under the auspices of the Berkeley Musical Association on Dec. 27.

Schumann-Heink appears at the Columbia Dec. 23 and 30, and in Oakland on Dec. 28. Harold Bauer will also be heard in December. In January, Godowsky, Maud Powell and Gogorza. In February, Yvette Guilbert, Werrenrath, Zimbalist and the Minneapolis Orchestra. In March Theo Karle, Hempel, and later, Cecil Fanning, Julia Culp and Elman.

Oakland will hear, besides the artists already mentioned, Bauer, Gogorza, Hempel and the Minneapolis Orchestra. The Berkeley Musical Association, besides Ysaye, has booked Godowsky, Hempel, Werrenrath and the Minneapolis Orchestra.

Frank W. Healy, who presented Mme. Matzenauer, has booked Leo Ornstein for Oct. 26, Fremstad, Muratore, and for late in the season, Mme. Amelita Galli-Curci.

The San Francisco Symphony Orchestra, Alfred Hertz, conductor, gives its first concert Oct. 12 at the Court Theater, playing the Rachmaninoff E Minor Symphony. This season the orchestra will give three series of concerts, the regular Friday afternoons, a similar series on Sunday afternoons, but at lower prices, and Sunday "Pops" with lighter programs.

Louis Persinger will again be concertmaster and assistant conductor and will appear as soloist at several concerts. August Plemenik will be first horn in place of V. Schipilliti, who has enlisted in the American Army. Walter Bell will be first bassoon, replacing E. Kubitchek, who resigned from the orchestra to become an organist.

The California Treble Clef Club, composed of thirty-five prominent women of the California Club, has resumed rehearsals under the direction of Alexander Stewart. THOMAS NUNAN.

voices, work upon which has begun. The director is Harriet Devol and the pianist Ella Gardner.

The Choral Literary Club, under the directorship of Francis McCurdy, is de-



Active Figures in the Musical Life of New Albany, Ind. Above: Harvey Peake, Correspondent of "Musical America"; Below: Anton Embs, Supervisor of Public School Music and Director of the Haydn Male Chorus. (Photograph by Riddle)

voted almost entirely to the study of musical history, and the works that best illustrate this history. It makes few public appearances and these are usually invitation affairs. A small orchestra is employed for the illustrative work.

HARVEY PEAKE.

Galli-Curci Again Thrills Grand Rapids in Season's Opening Concert

GRAND RAPIDS, MICH., Oct. 10.—Amelia Galli-Curci, with assisting artists, Manuel Berenguer, flutist, and Homer Samuels, pianist, opened the series of concerts at Prier's Theater last night, under the auspices of the Mary Free Bed Guild. This is the second appearance of this noted prima donna, and she filled the house to overflowing. Her art is appealing and astonishing with its coruscating effects of high E's, which cut the air in dazzling style. She was warmly applauded. E. H.

SCHENECTADY WILL HEAR CIVIC CHORUS

Festival Singers to Give Opera or Oratorio—Artists Will Appear on Course

SCHENECTADY, N. Y., Oct. 13.—The big musical event of the season in Schenectady will be the presentation of an opera or an oratorio by the Schenectady Festival Chorus of 300 voices, under the direction of Alfred Hallam of Albany. The chorus was organized by the late J. Bert Curley for the production of "Faust" two years ago and has been continued as a permanent organization under the leadership of Mr. Hallam. No announcement has yet been made as to what opera or oratorio will be presented by the chorus.

Ben Franklin of Albany will have a subscription concert course, presenting the leading artists of the country, but has not yet announced the names.

The Thursday Musical Club, conducted by Bernard R. Mausert, has already begun rehearsals for its series of concerts with assisting soloists. The club plans to devote a part of the concert proceeds to Red Cross work.

The first production will be the Hadley cantata, "The Legend of Grenada," to be heard for the first time in Schenectady.

The Union College musical organizations are getting under way for the season's work.

The Schenectady Pipe Band Association is a new organization formed to maintain a bagpipe band, which will give a series of concerts.

That music has an important place in the public schools is due to the successful efforts of Inez Field Damon, supervisor of music.

Credits are allowed for instruction given by private teachers and the violin after-school classes have had gratifying success for the past two years. H.

COMBINE NEW ALBANY (IND.) FORCES TO PROMOTE COMMUNITY MUSIC

Festival Chorus Will Be Used as Nucleus for Concerts—May Revive Orchestra—Public School Supervisor Embs Leads Civic Movement

NEW ALBANY, IND., Oct. 11.—Plans are being made by Anton Embs, public school music supervisor, for a series of Community Sings. The Festival Chorus, utilized for two years at spring festivals, will be a nucleus for these affairs, and after one or two rehearsals will be in shape to lead the larger choruses. The chorus itself will be open to all. The music to be used is that endorsed by the Board of National Supervisors and embraces patriotic, romantic, semi-classic, folksongs and others.

In all probability this will lead to a permanent organization for general choral work. In this case the Festival Orchestra of forty-five players will also be revived for work with the chorus. It is not impossible that a public performance will be worked up with these forces for a spring concert.

The High School Chorus and Orchestra will begin activities this month and expect to be busy throughout the winter with a concert version of "Faust" or "Trovatore." This will be given under the direction of Mr. Embs in the spring. These forces have given excellent accounts of themselves in former operatic presentations. Local soloists are usually used. The chorus has a membership of 150 and the orchestra is made up of forty players. They are utilized in the public activities of the school work throughout the year and in addition the orchestra is frequently called upon to

make trips to nearby towns for commencement or concert work.

The Haydn Male Chorus, also directed by Anton Embs, has begun work for the winter and has added such new voices from its waiting list as the turbulent times have made necessary. The membership numbers thirty-two singers. It is the purpose of the club to give an open rehearsal for its associate members and friends in November and a spring concert in April, at Kerrigan Theater. New works will be studied this season. Local soloists will be employed for each of these concerts. Dr. T. H. Ashbranner is club president and Otto Everbach, pianist.

The MacDowell Club, an organization of twenty solo voices, under the direction of Earl Hedden, has begun work upon the Coleridge-Taylor "Death of Hiawatha" for a midwinter or early spring presentation. Singers from the club will do the solo work. The club pianist is Harriet Crozier.

The Treble Clef Club is a women's chorus of twenty-four voices, directed by Mrs. Henry Terstegge, whose winter activities have begun. Their annual spring concert is scheduled for April and will be given at Music Hall. As a rule, club soloists are used, though many fine visiting artists have been presented. Plans for works to be presented and for soloists have not been completed. The club accompanist is Ruth Willis Brown.

The St. Cecilia Club, a young girls' chorus of twenty voices, will give one concert this year at the Y. M. C. A. They will bring to the audience a program of solos and choruses for female

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CIVIC CONCERTS WILL INTRODUCE ATLANTA TO EMINENT ARTISTS

Course Promoted by Music Study Club to Bring New York and Cincinnati Symphony Orchestras to the Southern Metropolis — Tickets Will Be Sold at Low Prices in Order to Attract All Workers — Metropolitan Opera Company May Come as Usual — Chamber Music Series Scheduled by Local Artists — City's Musicians Unite to Serve Nearby Encampments

ATLANTA, GA., Oct. 11.—Atlanta enters upon an era of unparalleled musical prosperity with the opening of the present season. More concerts by greater artists than have ever been heard before in a single season have been announced, and every department of musical activity is in full swing.

Fritz Kreisler is to make his first Atlanta appearance; John McCormack comes again; Anna Case, Julia Culp, Margaret Wilson, Joseph Bonnet, and many other notables, are on the list. Most far-reaching in the plans that have been announced, however, is that which embraces the Civic Concert Series, instituted and promoted by the Music Study Club. This club last year, in the face of previous failures by many concert managements, undertook to bring a number of well-known artists to the city for an intimate series in Cable Hall. To the surprise of every one concerned, the success was instant and overwhelming, the small hall being filled to capacity for five concerts. This year the large Auditorium-Armory has been selected for the

concerts, and an attempt is being made to reach every music lover in the city, rich or poor, and bring to him the best that music affords.

The artists to appear are Percy Grainger on Nov. 3; Fritz Kreisler, on Dec. 6; the Cincinnati Symphony Orchestra, on Jan. 16; Julia Culp, on Feb. 11; and Harold Bauer, on March 21. With the exception of Bauer, none of these artists has been heard in Atlanta before.

The appearance of the Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, makes the first appearance of a full orchestra in these parts, although the New York and Russian organizations have in times past been heard with limited personnel.

To Reach Workers

The Civic Concert Series is being introduced as a great civic feature, and as such has enlisted the active support and cooperation of the women's clubs and similar organizations. All proceeds above managerial expenses will be devoted to the City Federation of Women's Clubs' work for the Red Cross and other purposes.

The officers of the club who have the management of the concerts in charge have reserved the entire balcony of 2000 seats for working girls, business women, music teachers and students, in order that the very low-priced season tickets may go to the ones who have greatest need of the bargain seats. Department store managers and other large employers of women and girls have assisted the club in every way in getting the concerts before the employees.

The members of the Music Study Club who have promoted the series are Mrs. Armond Carroll, the president, whose vision and abiding faith in the success of the project has made it possible; Mrs. Theodora Morgan Stephens, vice-president; Mrs. Katherine Hillyer Connerat, corresponding secretary; Mrs. Walter Bedard, recording secretary, and Miss Edith Hall, treasurer.

John McCormack is to return to Atlanta this season, on Thanksgiving Day, under the management of Dan McGuirk. The engagement of Anna Case, the Metropolitan star, has been announced by the Alkahest Lyceum people for February.

Margaret Woodrow Wilson is to sing at Christmas for the benefit of the wounded soldiers.

Marie Rappold was here last Friday, at an invitation performance under the auspices of the Edison people. The same house will also bring other of their artists South from time to time.

Entertaining the Troops

The activities of local musicians have all been colored to some extent by the presence of one of the great army training camps on the outskirts of the city. Virtually every musician in Atlanta is contributing to the entertainment of the soldiers at Camp Gordon, Fort McPherson, the Tech Aviation Training School, and other stations nearby.

Included among the committee chairmen on camp entertainment are the names of Wilfred Watters of the Atlanta Conservatory, Mrs. Charles Chalmers, Ethel Beyer, Mildred Langworthy of Cox College, Mrs. Armond Carroll, and other musicians who are responsible for a large number of the nine concerts which are being given at Camp Gordon weekly.

The many girls' schools and colleges which are to be found in this locality are responsible for bringing an increasing number of skilled musicians to the city. The latest of these to be established, Lanier University, which opened its doors in September, has brought Michael Banner, a violinist of fine attainment, as the head of its violin department. Kurt Mueller has assumed charge of the piano department, and other musicians of note are found on Lanier's roster.

A new and highly interesting series of organ lectures and recitals has been introduced at St. Mark's Church by Eda Bartholemew, one of the foremost organists of the South. These lecture-recitals are to be held monthly during the winter months, and are to deal with the more important composers for the organ. Reverend W. R. Hendrix, pastor of the

church, will deliver the lecture on the life of the composer, while Miss Bartholemew, with the assistance of singers and instrumentalists, will give illustrations.

The Music Study Club is continuing its extensive activities of the past year, with a greatly increased membership and an outlook for musical service that is unlimited. Its many departments include choral work, lecture-recitals, chamber music, language classes, sight reading and ensemble classes, and similar lines of work. Mrs. Benjamin Elsas is chairman of the program committee.

Offer Chamber Music

The most significant of its new departments this year is the series of chamber concerts which it has undertaken to give monthly. Two chamber organizations of local musicians are to be scheduled in alternate concerts. George Fr. Lindner, the scholarly head of the Atlanta Conservatory of Music, will have one of these and Michael Banner will take the other. The recitals will include trios, quartets and quintets. They will be given in Cable Hall and will be free to members. All others who attend will be subject to a slight charge.

The lecture-recitals, which last year included artists from colleges all over Georgia, and which attracted throngs to each performance, were resumed last week. Prof. McLain of Agnes Scott College, gave the lecture, while the musical program was presented by George Fr. Lindner, Mrs. Benjamin Elsas and Miss Annabelle Wood.

A juvenile department is contemplated in connection with the club, but plans have not yet been announced. Evelyn Jackson, a teacher with a large juvenile following, has this work in charge.

Prospects for Opera

At the close of the week of Metropolitan opera last year much doubt was expressed as to the return of the famous organization for another season of opera in Atlanta. It was felt that war conditions would render the undertaking impossible at this time. But recently there has been a much more hopeful attitude taken by some of the influential members of the Music Festival Association, which constitutes the local management.

From a financial standpoint it is felt that a season of Metropolitan opera this next spring would yield the largest returns in the history of the Metropolitan's trips South, due to the unparalleled prosperity which is now being felt in this part of the country. If the active participation of American troops on the firing line is delayed beyond the winter it is believed that opera will be assured for Atlanta.

Max Rabinoff and his Boston Opera were scheduled for performances this winter at the Atlanta Theater, but it now appears that nothing will be heard of it.

LINTON K. STARR.

ARTHUR PHILIPS' CLASSES

Keeps to New York Studio All Summer to Prepare Theatrical Stars

Arthur Philips, the New York teacher of singing, offers a striking example of the strenuous life a vocal instructor often leads. This summer Mr. Philips did not leave his studio in Carnegie Hall a single day for his usual summer vacation, as he was kept busy preparing many theatrical stars for the fall productions. It seems an auspicious omen that at last the artists of the theatrical profession are beginning to realize the importance of improving their voices and their delivery by a systematic course of vocal study, as is exemplified by Mr. Philips' large class of professional stars. Among his well-known pupils are Edith Hallor, playing the lead in "Leave It to Jane"; Edna Munsey in the Fred Stone company; Zella Sears in "Mary's Ankle"; Carol McComas in "A Scrap of Paper"; Florence Beresford in "The Lasso"; Marguerite Sullivan, a remarkable coloratura; Edith McDonald, Polly Loomis, Charles Sloan, Werner Saxton, Marie Venthiere, Loretta Crawford, Dorothy Whittle and others.

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TACOMA'S MUSICAL FORCES COMBINE TO ENTERTAIN ARMY CANTONMENT

Local Bodies Organize Movement to Give Brilliant Series of Events for 50,000 Drafted Soldiers and Officers at Camp Lewis—Famous Artists to Be Presented—Conservatories Report Excellent Enrollments

TACOMA, WASH., Oct. 9.—Tacoma is making preparations for an unusually brilliant musical season. One reason for this increased activity is the fact that the great cantonment where 50,000 conscripts and their officers are stationed.

The season was formally opened Oct. 4 at the Tacoma Theater by the Bernice E. Newell Artist Course, presenting Mme. Margaret Matzenauer, an event of promising character, attracting in addition to the throng of operagoers, officers and their wives from Camp Lewis, Tacoma's large army post. In the series are many noted names: Frieda Hempel will make her initial Western trip this year; Harold Bauer, the pianist; Reinald Werrenrath, baritone, making his first trans-continental tour; and Mischa Elman, the violinist, are already booked. Added to these the Tacoma Theater management announces many other bookings. The La Scala Grand Opera company appeared Oct. 5.

The Festival Chorus, under the direction of Frederick W. Wallis, is planning an oratorio for the winter, and a Song-Fest, at the Stadium.

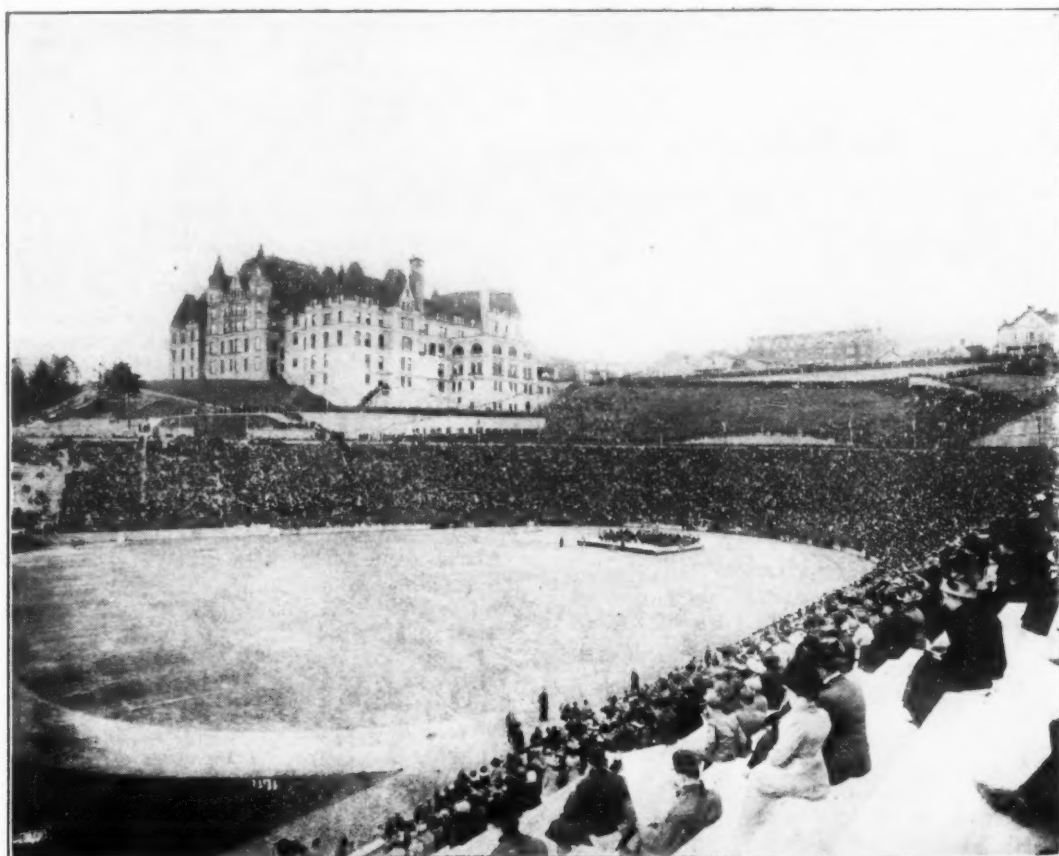
Organizing Camp Music

The Civic Music Council, of which Frederick W. Wallis is chairman, representing the War Department on Training Camp and City Recreation for the soldiers, is organizing and co-ordinating musical activities of the city so that they may be of greatest benefit to the soldiers at Camp Lewis. Musicians are working under Mr. Wallis's direction in endeavor to do, not only their "bit," but to give of their best for the 50,000 of the nation's conscripts at Tacoma's door. Inspired by this concerted movement, and co-operating with it, the clubs are arranging work of broad scope.

The Ladies' Musical Club enters upon its twenty-seventh year, under the leadership of a newly elected president, Mrs. Chandler Sloan, with every prospect of greatly increasing its last year's large membership, as requests are steadily coming in regarding affiliation with the club. The opening complimentary concert, always an interesting annual recurrence, will be given on Oct. 16, presenting Mrs. David L. Stone, soprano, as soloist. The concert pianist, Dent Mowry, who returned recently from Europe will also be heard at the club's opening event. Further programs planned for the winter will be song cycles by noted soloists; scenes from operas; demonstrations of Eurythmics; an exchange of programs with the Seattle Ladies' Musical Club; and various interesting features arranged by the committees on co-operative concerts for the soldiers at the cantonment.

The choral department of the club, with Margaret McAvoy as accompanist, is again under the official direction of Frederick W. Wallis, eminent baritone soloist, conductor of the community chorus.

The St. Cecilia Club, oldest of the choral organizations in the State, fortu-



The Stadium, Tacoma, Wash., with a Seating Capacity of 40,000

nate in the largest membership in its history, and in a president whose association with its interests dates from the club's formation, twenty-three years ago, Mrs. B. B. Broomell, has announced its plans, which, in addition to the usual monthly matinee programs includes important concerts in Tacoma and at the cantonment. R. Festyn Davis is the capable director. Adrienne Langer Marcovich, pianist, daughter of the late J. F. Langer, graduate of the Leipsic Conservatory and for years a teacher at the Washington State University, will

be accompanist for the St. Cecilia Club. Mrs. Marcovich was accompanist for ten years for the Seattle Schubert Club.

Choruses Will Co-operate

Tacoma's leading male choruses, the Orpheus Club, and the Thule Male chorus, the latter under direction of H. B. Sather, are arranging work along co-operative lines, with the standardization in view of music for the encampment programs. The Orpheus Club enters its fifteenth year under the leadership of John M. Spargur, conductor of the Seat-

tle Philharmonic Orchestra, and brilliant concerts will be arranged by both choral organizations, featuring celebrated artists. The accompanist for the Orpheus Club is Rose Karasek, for three years a student and assistant teacher at the American Institute of Applied Music in New York City.

In the public schools, where thousands of children under the supervision of Lucy Stedman Lanson, are being trained daily in appreciation of the classics, the present curriculum promises excellent glee clubs, with soloists and orchestras in each of the thirty schools. For the various divisions of the prescribed musical work due credit will be given in merits.

Conservatories Flourish

The Annie Wright Seminary has strengthened its faculty with the addition of new teachers. Ethel Van Alstyne James of Brooklyn, N. Y., will have charge of the music. Miss Van Alstyne has had many advantages of education in America and abroad, and her coming adds another fine musician to the ranks of Tacoma artists. Recitals and concerts will be a feature at the school.

The d'Alessio Conservatory of Music, under the direction of Mr. d'Alessio has arranged its usual season, with its efficient corps of twelve teachers.

The Puget Sound Conservatory of Music, affiliated with Colleges of Puget Sound, began its twenty-fourth season on Sept. 28 with the usual strong faculty and large enrollment. During the past five years the affairs of the conservatory have been guided by Robert L. Schofield, an educator of well-known standing in the Northwest. In that time Dr. Schofield has developed this part of the College work from a small department to a School of Music, and subsequently an independent Conservatory of Music with a three years' course. This year the conservatory will adopt the class plan for Applied Music. There are several free scholarships offered for unusual musical talent. Associated with Dr. Schofield are five teachers of unusual artistic attainments for the various departments, while Camillo d'Alessio will have charge of the violin department. Mr. d'Alessio will also conduct the College band and orchestra.

AIMEE W. RAY.

Monday Club Is Musical Mainstay of Youngstown



On Left: Mrs. C. B. Klingensmith, President of Monday Musical Club, Youngstown, Ohio. On Right: Paul Brown Patterson, Conductor of Choral Society, Monday Musical Club

YOUNGSTOWN, OHIO, Oct. 12.—It is evident from the musical events planned that this city will experience a musical season which bids fair to surpass that of any previous year.

The Monday Musical Club begins its first separate course of big artist concerts this year and announces the following dates and artists: Oct. 25, Detroit Symphony Orchestra, Francis Macmillen, violinist; Nov. 19, Flonzaley Quartet, Helen Stanley, soprano; Jan. 23, Josef Hofmann, pianist; April 29, Frieda Hempel, soprano.

The growth of the Monday Club may be judged by the fact that in addition to these artists the club offers the regular series of club concerts. The schedule follows:

Oct. 22, Julia Canfield Hacker, pianist; Mary Shannan, soprano, and Mrs. John Benson, contralto. Nov. 5, Edith Rubel Trio. Nov. 19, Indian Music—Mrs. Leo J. Collier, soprano; Mrs. Frank Herzog, contralto, and Lyndall Hill, pianist. Dec. 3, chamber music by members of symphony orchestra; Mrs. Harold De Garma, mezzo-soprano. Dec. 17, Edwin Hughes, pianist. Jan. 7, Betsy Lane Shepherd, soprano. Feb. 4, Oriental music—Mary Burke, Lenore McVey, Gretella Hughes,

Florence Hess, Mrs. Vincent S. Stevens, violinist. Feb. 18, Walter Vaughn, tenor. March 4, symphony orchestra (M. Harry Warner, conductor); Helen Alexander, soprano. March 18, Greta Torpadie, soprano. April 1, members of student section. April 15, Charlotte Welch Dixon, pianist; Mrs. Charles Welch, contralto, and E. Brinley Evans, tenor. May 7, Club Choral (Paul Brown Patterson, conductor).

The Symphony Orchestra, sponsored by the Monday Club, made ambitious plans for the coming season, but owing to the draft many of the most dependable men are in service. Musically, it is a condition to be regretted, as the orchestra had accomplished splendid results last year and was enthusiastic over the prospects for the coming year. M. Harry Warner, conductor, expresses hope of holding the remnant of his orchestra for smaller works.

Youngstown Concert Course

The Youngstown Concert Course, under the local management of Myra McKeown, offers this excellent list of artists: Oct. 26, Giovanni Martinelli, assisted by Ruth Miller, soprano; Nov. 22, New York Symphony Orchestra, Walter Damrosch, conductor; Jan. 28, Anna Case, soprano; March 20, Efrem Zimbalist, violinist.

CHARLOTTE WELCH DIXON.

American Symphony Played by Strand Orchestra

The first American symphonic composition to be accepted by Adriano Ariani, Carl Edouarde and Harold Edel for performance by the Strand Symphony Orchestra is William Lowitz's "Suite Rustic" in three movements, Nocturne, Wedding and Country Dance. The composition, which has not hitherto been heard in public, was played at the Strand Theater, New York, last week. Mr. Lowitz is the pianist in the Strand Symphony Orchestra.

Harvey W. Loomis, First Composer for Mme. Buckhout's Weekly Musicales

Mme. Buckhout, the "singer of dedicated songs," will inaugurate the third season of Composers' Musicales on Wednesday afternoon, Oct. 24, at her studio on Central Park West. The first composer to be heard this season is Harvey Worthington Loomis. The musicales will be given this year every Wednesday afternoon at four o'clock.

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"Sweet Kitty Bellairs."
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Princess Theatre, New York



VERSAILLES, KY.—Nina Fairbanks has been added to the faculty of Margaret College as teacher of music.

MOUNT PLEASANT, MICH.—Marie Donner of Oak Park, Ill., has been engaged as teacher of piano by the Central State Normal School.

SAN DIEGO, CAL.—Mrs. George Keith is president of a new musical club which has been organized under the name of the Orpheus Club.

RIVERSIDE, CAL.—Arthur Bostick will head the department of harmony and musical history at the Girls' High School during the current year.

EVANSTON, ILL.—Walter Allen Stults, bass, and Monica Graham Stults, soprano, gave the opening program at the Evanston Woman's Club on Oct. 2.

LAWTON, OKLA.—The Lawton Music Club, Mrs. E. B. Dunlap, president, is planning for the appearance of a number of prominent artists here this season.

WICHITA, KAN.—E. K. Gannett, through whose efforts a community chorus has been organized in this city, held the first rehearsal of the chorus Oct. 15.

OXNARD, CAL.—Ray Hastings, organist at the Temple Auditorium, Los Angeles, gave a recital recently, assisted by Helen Petre and Mrs. Dorothy Backus.

DUBUQUE, IOWA.—The comic opera, "Pocahontas," written by Edmonds-Johnston, was recently given here with great success, under the direction of Franz Otto.

ATHENS, GA.—A faculty recital was given recently at the Lucy Cobb Institute by Florence Giese, organist, Edythe van Slyke Gibson, soprano and Helen R. Baxter, reader.

CHARLES CITY, IOWA.—The Iowa State University Band, Dr. Van Doren, conductor, gave during the past summer 142 concerts in seventy-one towns in four different States.

SAN ANTONIO, TEX.—Hugh McAmis, for several years organist at the Laurel Heights Methodist Church, has left for New York, where he will enter the Guilman Organ School.

NEWARK, OHIO.—Miss Hagmeier of the Denison Conservatory and Miss Larkin of the Cincinnati Conservatory gave a recital of music for two pianos before the Woman's Music Club on Oct. 8.

COLUMBUS, OHIO.—A song recital was given on Oct. 4, in the Gaines Studio Hall by pupils of Samuel Richards Gaines. Those taking part were Winifred Dickson, Helen Miller and Charles Brokaw.

SAN ANGELO, TEX.—Lucille Talley, supervisor of music in the public schools, has begun her third year of work in this city. During the summer Miss Talley was a student at the Northwestern University.

STREATOR, ILL.—A new school of music has been organized here by Dorothy Mulford. Other members of the faculty will be Septimus Barbour, voice; Elmer Newstrom, violin, and Ermane E. Bucher, clarinet and saxophone.

HINGHAM, MASS.—Alice Bates Rice, soprano, and Abbie Conly Rice, contralto, gave a concert for the U. S. Naval Reserve camp in West Hingham, Mass., Oct. 10. The singers were supported by the band belonging to the camp.

PITTSBURGH.—James W. Cheney, Jr., formerly of St. Paul's Episcopal Church, Washington, D. C., now organist at the First Baptist Church, has begun a series of short organ recitals to take place before the Sunday night services.

LOWELL, IND.—Samuel B. Garton, head of the vocal department of the Hammond Musical College, opened the season here by singing for the benefit of the Red Cross. He was accompanied by Alma Birmingham of Chicago.

SAN FRANCISCO.—Hother Wismer, violinist; Mrs. Robert J. Nichols, Mrs. Robert Hughes and Mabelle West were among those contributing recently to a program at Fort Winfield Scott, under the auspices of the Army Y. M. C. A.

BIRMINGHAM, ALA.—The Birmingham Music Study Club presented the Cadek String Quartet in Cable Hall on Oct. 11. The members are Ottokar Cadek, first violin; Lester Cohen, second violin; Lilian Cadek, viola, and Dorothy Phillips, 'cello.

WATERVLIET, N. Y.—Lucretia MacKenzie of Watervliet has been engaged as organist of the Green Island Methodist Church. She is a graduate of the Emma Willard Conservatory of Music and a pupil of Dr. Frank Sill Rogers of Albany.

GRAND FORKS, N. D.—Wesley College Conservatory of Music of the University of North Dakota, has engaged Adelaide C. Okell as director to replace Cordelia W. Hulburd. Both Miss Okell and Miss Hulburd were pupils of the late Teresa Carreño.

CHICAGO.—The choir of the New First Congregational Church recently gave a concert, under George Lee Tenny. Soloists were Alice Deal, organ; Mrs. George Tenny, soprano; Lucy Hartman, contralto; Dr. Leon Jones, tenor, and Roscoe King, bass.

HARTFORD, CONN.—Sixty members of the Choral Club on Oct. 11 serenaded Mrs. Appleton R. Hillyer as a mark of appreciation of her interest in the music of Hartford. Mrs. Hillyer recently gave a large sum of money for the erection of a concert auditorium.

SEATTLE.—The Musical Art Society will give a concert of eighteenth century music, at which Clifford Kantner will play a spinnet made by himself. Mrs. W. W. Griggs is president of the society and Mabel Valentine McGill chairman of the program committee.

OAKLAND, CAL.—Plymouth Choir, under the direction of Alexander Stewart, will continue its interpretation of old church music, which has been a feature of its work for the past two years. The choir announces the engagement of Homer Henley as bass soloist.

HUNTINGTON, W. VA.—Georgia Kober, pianist, head of the extension department of the Sherwood School of Music, Chicago, gave a recital in Carnegie Hall on Oct. 9. The concert, which was in aid of the Red Cross, was given under the patronage of Dorothy Sandman.

CHICAGO.—Teachers from the National Institute of Music gave the entire program at the Orphans' Home benefit concert in the Auditorium Recital Hall last week. Those taking part were Erma Frahm and Henry Fluegger, pianists, and Jean King-Leighton, reader.

APPLETON, WIS.—Annabelle MacIntyre has resumed her teaching at Lawrence Conservatory after a month with the American Operatic Quartet, filling Chautauqua engagements. Miss MacIntyre was soloist at the Third Presbyterian Church, Chicago, during September.

PITTSBURGH, PA.—The Pittsburgh Male Chorus has started its rehearsals and will give its first concert at the Carnegie Music Hall, Dec. 7, assisted by the Tuesday Musical Choral. Harvey B. Gaul, organist and choirmaster of Calvary Episcopal Church, will be associated with James S. Martin in conducting.

NEW YORK CITY.—The first concert of the season by the Educational Chamber Music Society was given on Oct. 14 in the Straus Auditorium of the Educational Alliance, New York. The program was made up of a Mendelssohn string quartet, a Mozart trio and a Gliere string quartet.

BOSTON.—The Central Church Quartet, consisting of Laura Littlefield, soprano; Katherine Ricker, contralto; George Boynton, tenor; and Herbert Wellington Smith, basso, gave a concert in the chapel of the Second Church, Codman Square, Dorchester, Oct. 8, in aid of a war charity.

LONG BEACH, CAL.—Mrs. Alma K. Moss was soloist recently at one of the Sunday evening concerts at the Hotel Virginia. Nils Gillian, violinist, played solos, and woodwind ensemble numbers were contributed by George C. Moore, Henry Moore, August Neumann and John Wilson.

DALLAS, TEX.—David L. Ormeser has been named chairman of a committee of Dallas musicians to arrange programs of music for the soldiers at Camp Bowie. Associated with him are Julius Jahn, Clarence Ashenden, David E. Grove, Jr.; W. J. Fried, Mrs. J. H. Cassidy and Mrs. A. B. Griffiths.

SANTA BARBARA, CAL.—The Music Study Club held its first meeting recently at the home of its president, Mrs. Charles A. Hunt. After an address by Mrs. Hunt, there was a community sing "drill," led by Mrs. Elwood F. Herbert. Mrs. Leon Levy read a paper on "Early Church Music in America."

LANCASTER, PA.—An organ recital was given in the First Presbyterian Church on Oct. 9, under the auspices of the Organists' Association. Organ numbers were given by Edna Mentzer, Charles E. Wisner and Richard Stockton. Other soloists were Master Robert Berger, soprano, and Amy Cochran, harpist. George B. Rodgers was accompanist.

ALBANY, N. Y.—A new quartet choir has been engaged for the Madison Avenue Presbyterian Church, comprising Clara Woodin, soprano, Mrs. Edgar S. Van Olinda, contralto; Ralph Beale, tenor, and William B. Lutz, baritone. Mrs. Gertrude L. Davis, who has had charge of the music at the State Industrial School at Rochester, has become organist.

TACOMA, WASH.—A double quartet from the St. Cecilia Club recently gave a concert in one of the Y. M. C. A. tents at Camp Lewis. Those taking part were Mrs. Charles Evans, Mrs. MacClellan Barto, Mrs. Grace Markham Carr, Mrs. Eichorn, Mrs. James Faylor, Mrs. T. W. Little, Mrs. B. B. Broomell, and Gertrude Eastman. Mrs. D. W. Williams was accompanist.

ASBURY PARK, N. J.—Mrs. Bruce S. Keator, who is active in all musical affairs of Asbury Park and who was organist at the First Methodist Church, which was completely destroyed by fire last March, has accepted a position as organist of St. Andrew's Methodist Episcopal Church of New York until October, 1918.

EL PASO, TEX.—The Community Choir has been organized here with representatives from practically every church in the city. Joseph M. Evans has been appointed director, Mrs. Evans secretary and Mrs. H. H. Hazzard chairman. Other officers are Mrs. O. A. Critchett, Mrs. Ernest Young, Mme. May Loeser, Mrs. V. E. Raggio, Elizabeth Rue and David Holguin.

CANTON, OHIO.—The MacDowell Club held its first meeting Oct. 4, when the program consisted chiefly of Ohio composers, James Rogers, Wilson G. Smith and Oley Speaks. The Sorosis Club gave its initial program on Oct. 1. Mrs. J. H. Bair is president. The Eisteddfod to be held by the Welsh Pioneers' Association of Stark County has been fixed for Jan. 18, 1918. The proceeds will probably, in part, go to the Red Cross.

PITTSBURGH.—The twelve hundredth of the series of free organ recitals opened the season in the Northside Carnegie Music Hall, Oct. 7. Casper P. Koch, city organist, was assisted by C. S. Niesen's vocal class and Adele M. Henning, accompanist. The singers taking part were Eula Yolton Helt, soprano; Eleanor Cheyne and May Murphy, contraltos; Tom Reed and Clarence Hamilton, tenors; Harry Hahn, baritone, and Robert Wilkes and Malcolm Lunn, basses.

GAFFNER, S. C.—Eloise Potter, new voice teacher at Limestone College, appeared in a recital Oct. 8. Miss Potter sang an aria from "Carmen," numbers from Pergolesi, Handel, Thomas, Franck and Vidal, and a group of songs by American composers. Frank L. Eyer, the director, played the accompaniments and presented two organ solos.

PARKERSBURG, W. VA.—N. Strong Gilbert gave a reception and concert at the Y. M. C. A. on Oct. 10 in honor of C. T. Moller, violinist, and D. H. Teague, secretary and treasurer, and field secretary of the International Association of the American Guild of B. M. and G. The program was presented by Mr. Moller, Fred Ruttencutter of San Francisco, and E. T. Meek. Mrs. A. G. Lancaster and Frank J. Hassett were accompanists.

SEATTLE, WASH.—The Queen Anne Hill College of Music and Fine Arts opened its doors with a reception and musicale on Sept. 29. Mr. T. H. Vanasse is director and Mrs. Lola M. Vanasse, registrar. The Century Music Club gave a program of French music at the home of Dr. Mary G. Korstad, on Oct. 5, for the benefit of the Red Cross. The attractive program was given by Charles Stone Wilson, Dorothy Parker and Irene Varley. Clyde Lehman was the accompanist.

WASHINGTON, D. C.—The Washington College has inaugurated a series of recitals for its students which will be presented periodically during the season. Interesting programs have already been given by S. M. Fabian, pianist and president of the institution, and by George N. Thompson, pianist, an artist graduate of the college. Mrs. Susanne Oldberg was recently heard in a lecture recital on "Manners in Singing." Her remarks were illustrated by Gladys Kane and Harris Franklin.

ALBANY, N. Y.—The first meeting of the season of the Monday Musicales Club was held recently. A program arranged by Agnes E. Jones and Mrs. Walter Levings Ross was given by Mrs. F. Goodwin George, Mrs. W. D. K. Wright, Augusta Green and Mrs. Horatio S. Bellows, contraltos; Mrs. Thomas Wilbur, Mrs. Daniel S. Benton and Mrs. Walter Levings Ross, sopranos; Lois Knox, Agnes E. Jones, Mrs. George D. Elwell, Elsie Van Guylsing and Elsa Dorr, pianists. The accompanists were Esther D. Keneston, Helen M. Sperry, Mrs. George D. Elwell and Agnes E. Jones.

WASHINGTON, D. C.—The series of recitals which will form a feature of the Wilson Normal School was opened by Paul Bleyden, tenor, who gave an interesting program of songs. Oscar F. Comstock has left Washington to accept a position as organist of the All Souls' Unitarian Church of Flatbush, N. Y. Mr. Comstock was a prominent figure in local musical circles for sixteen years, serving as organist at Trinity Church for thirteen years. He was for several seasons dean of the local chapter of the American Guild of Organists, frequently representing Washington at the national meetings.

TROY, N. Y.—Edna L. Higgins, soprano, gave a concert in the Baptist Church of Waterford recently, assisted by Mrs. Edna Herrick Peck, contralto; Harold Dow, tenor; Clarence Stewart, baritone. Ernest Hoffman was accompanist. The Imperial Concert Company of Troy, comprising Olive S. Fitzjohn, soprano; Mary E. Ross, pianist; Edmund J. Northrup, baritone; Willard Lawrence, 'cellist, and Clarence Philip, violinist, gave a concert at Hudson recently. The Second Baptist Church has engaged the services of Will H. Wade as choir director. Mr. Wade will continue to direct the girls' choir at the Troy Orphan Asylum.

SCHENECTADY, N. Y.—W. Leo McCarthy, organist and choirmaster of St. Columba's Church, is organizing a class in sight singing and melodic diction in conjunction with the choir. Two lessons will be given a week and instruction will be free. Pipe-Major I. L. Kiddell has been selected to take charge of the bagpipe band being organized among the Scotch societies. The music program at the first meeting of the Woman's Club Monday was in charge of Mrs. Isabelle Lambert Preston. Charles Shannon sang. The first number in the Public School Teachers' Entertainment Course was given at the High School auditorium recently by the Lotus Male Quartet of Boston, comprising Robert Martin, first tenor; William Hicks, second tenor; Nelson Raymond, baritone, and Frank Cannell, basso. Harold Cook was accompanist.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

Abbot, Margaret—Poughkeepsie, Oct. 23.
Adler, Clarence—New York City (Hunter College), Oct. 24.
Ammalee, Lillian—New York (Æolian Hall), Oct. 19.
Auld, Gertrude—New York (Æolian Hall), Oct. 23.
Austin, Florence—Flint, Mich., Oct. 19 and 20; Saginaw, Mich., Oct. 22; Bay City, Mich., Oct. 23; Port Huron, Mich., Oct. 24 and 25; Ft. Wayne, Ind., Oct. 26 and 27; Detroit, Mich., Oct. 29 and 30; Battle Creek, Mich., Oct. 31, Nov. 1.
Baker, Martha Atwood—Cleveland, Oct. 25; Somerville, Mass., Nov. 21.
Barth, Hans—New York (Princess Theater), Nov. 4.
Beebe, Carolyn—New York (Columbia University), Nov. 3.
Braslaw, Sophie—Detroit, Oct. 25.
Buell, Dal—New York (Æolian Hall), Oct. 25.
Butler, Harold L.—Muscatoh, Kas., Oct. 19; Gridley, Kas., Oct. 30; Hope, Kas., Oct. 31; Stillwell, Kas., Nov. 1; Easton, Kas., Nov. 2.
Caslova, Marie—New York (Æolian Hall), Oct. 20.
Cole, Ethel Cave—Philadelphia, Oct. 21; New York, Oct. 27 (Æolian Hall, afternoon and evening).
Cone-Baldwin, Carolyn—Milwaukee, Oct. 25; Chicago, Oct. 29.
Connell, Horatio—Philadelphia, Oct. 25.
Courboin, Charles M.—Springfield, Mass., Oct. 24.
Craft, Marcella—Pittsburgh, Oct. 25 and 27; Buffalo, Nov. 1.
Dambois, Maurice—New York (Æolian Hall), Oct. 25.
De Kyzer, Marie—Marshall, Minn., Oct. 19; Raymond, Minn., Oct. 20; Ortonville, Minn., Oct. 22; Watertown, S. D., Oct. 23; Bryant, S. D., Oct. 24; St. James, Minn., Oct. 25; St. Peter, Minn., Oct. 26; Madelia, Minn., Oct. 27; Albert Lea, Minn., Oct. 29; Mankato, Minn., Oct. 30; Eau Claire, Wis., Oct. 31.
Donner, Max—Winchester, Oct. 29.
Dubinsky, Vladimir—New York, Nov. 3.
Elman, Mischa—New York (Carnegie Hall), Oct. 21.
Farrar, Geraldine—Burlington, Vt., Oct. 24.
Florigny, Renee—Youngstown, O., Oct. 22; Cleveland, O., Oct. 29.
Friedberg, Carl—Philadelphia, Pa., Oct. 19-20.

Garrison, Mabel—Chillicothe, O., Oct. 19; Rochester, N. Y., Oct. 22; Dayton, O., Oct. 23; Detroit, Oct. 25; Orange, N. J., Oct. 26; Worcester, Mass., Oct. 30; Springfield, Mass., Oct. 31.
Gauthier, Eva—New York (Æolian Hall), Nov. 1.
Gebhard, Heinrich—Boston, Oct. 30 (Aft.); Roslindale, Oct. 30 (Evg.).
Gills, Gabrielle—New York (Æolian Hall), Oct. 27.
Godowsky, Leopold—New York (Carnegie Hall), Oct. 20.
Gotthelf, Claude—New York, Oct. 29, 30, Nov. 1.
Grainger, Percy—New York (Æolian Hall), Oct. 28.
Gunn, Kathryn Platt—Kingston, N. Y., Oct. 19; Brooklyn, N. Y., Oct. 25 and 28.
Gunster, Frederick—New York (Æolian Hall), Oct. 26.
Harris, George, Jr.—New York (Æolian Hall), Oct. 29.
Helfetz, Jascha—New York (Carnegie Hall), Oct. 27.
Hempel, Frieda—Houston, Tex., Oct. 19; Dallas, Tex., Oct. 23; St. Joseph, Mo., Oct. 26; Detroit, Mich., Oct. 30; Providence, R. I., Nov. 4.
Holesco, Mme. Mona—New York (Æolian Hall), Oct. 31.
Homer, Louise—Galesburg, Ill., Oct. 22; Bay City, Mich., Oct. 24; Springfield, Ill., Oct. 26; Tulsa, Okla., Oct. 29; Kansas City, Mo., Oct. 30; Des Moines, Ia., Nov. 2.
Hubbard, Havrah (Operalogues)—New York, Oct. 29, 30; Nov. 1.
Kalova, Elizaveta—New York (Æolian Hall), Nov. 19.
Kreisl, Fritz—Detroit, Oct. 31.
Land, Harold—Trenton, N. J., Oct. 31; Yonkers, N. Y., Nov. 1.
McMillan, Florence—Galesburg, Ill., Oct. 22; Bay City, Mich., Oct. 24; Springfield, Ill., Oct. 26; Tulsa, Okla., Oct. 29; Kansas City, Mo., Oct. 30; Des Moines, Ia., Nov. 2.
Middleton, Arthur—New York (Æolian Hall), Oct. 29.
Miller, Christine—Paterson, N. J., Oct. 22; New York (Æolian Hall), Oct. 23; Boston, Mass. (Jordan Hall), Oct. 25; Newburgh, N. Y., Oct. 26; Jackson, Mich., Oct. 29; Ypsilanti, Mich., Oct. 30; Toledo, O., Oct. 31; Grand Rapids, Mich., Nov. 1 and 2.
Miller, Reed—Sandusky, O., Oct. 19; Massillon, Oct. 22; Mansfield, Oct. 23; Bellefontaine, Oct. 24; Hamilton, Oct. 25; Charleston, W. Va., Oct. 26; Oklahoma City, Oct. 29; Alva, Okla., Oct. 30; Topeka, Kas., Oct. 31; Wahoo, Neb., Nov. 1; Omaha, Neb., Nov. 2; Chapman, Kas., Nov. 3.
Morris, Edward—New York (Æolian Hall), Oct. 30.
Morrissey, Marie—Montreal, Oct. 20 to 28; New York, Oct. 29 to Nov. 4.
Murphy, Lambert—Detroit, Oct. 25.
Nevin, Olive—Dobbs Ferry, Oct. 20; Plainfield, Oct. 23; Providence, Oct. 26; Worcester, Oct. 27; Auburndale, Oct. 28; Wellesley, Oct. 29.
Peegé, Charlotte—Pawtucket, R. I., Oct. 22.

Pelton-Jones, Frances—Oakland, Cal., Oct. Peterson, Edna Gunnar—Chicago, Oct. 21.
Poppe, Vera—New York (Æolian Hall), Oct. 27.
Powell, John—New York, Nov. 3.
Rothwell, Elizabeth—New York (Æolian Hall), Oct. 22.
Seydel, Irma—Burlington, Vt., Oct. 24.
Shepherd, Betsy Lane—Indianapolis, Oct. 22; Milwaukee, Nov. 4.
Taffs, Alan—New York (Æolian Hall), Oct. 26.
Tucker, William—Kingston, N. Y., Oct. 19; Orange, N. J., Oct. 26.
Van der Veer, Nevada—Sandusky, O., Oct. 19; Massillon, Oct. 22; Mansfield, Oct. 23; Bellefontaine, Oct. 24; Hamilton, Oct. 25; Charleston, W. Va., Oct. 26; Oklahoma City, Oct. 29; Alva, Okla., Oct. 30; Topeka, Kas., Oct. 31; Wahoo, Neb., Nov. 1; Omaha, Neb., Nov. 2; Chapman, Kas., Nov. 3.
Werrenrath, Reinald—New York (Æolian Hall), Oct. 24.
Whitehill, Clarence—Detroit, Oct. 25.
Wilson, Raymond—Syracuse, N. Y., Oct. 24; New York, Nov. 2.
Williams, Evan—New York (Æolian Hall), Oct. 21.
Williams, Grace Bonner—Boston, Oct. 26.
Wood, Elizabeth—New York (Æolian Hall), Oct. 20.
Zimbalist, Efreim—New York (Carnegie Hall), Nov. 4.
Zentay, Mery—New York (Cort Theater), Nov. 4.

Ensembles

Apollo Quartet—Natick, Mass., Oct. 19; Peabody, Mass., Oct. 24; Boston, Mass., Oct. 26; Watertown, Mass., Oct. 31; Boston, Mass., Nov. 1.
Chicago Opera Association (tour)—Kansas City, Oct. 20; Oklahoma City, Oct. 22, 23; Ft. Worth, Tex., Oct. 24, 25; Houston, Oct. 26, 27; New Orleans, Oct. 29, 30; Shreveport, La., Oct. 31, Nov. 1; St. Louis, Nov. 2, 3.
Fischer String Quartet, Elsa—Leavenworth, Kas., Oct. 23; Chanute, Kas., Oct. 24; Arkansas City, Kas., Oct. 25; Emporia, Kas., Oct. 26; Salina, Kas., Oct. 27.
Letz Quartet—New York (Æolian Hall), Oct. 30 (Evg.).
Minneapolis Symphony Orchestra—Minneapolis, Oct. 19, 21, 28, Nov. 2, 3.
New York Chamber Music Society—New York City (Columbia University), Nov. 3.
Philharmonic Society of New York—New York (Carnegie Hall), Oct. 25, 26.
Rubel Trio, Edith—New York (Æolian Hall), Oct. 22.
San Carlo Opera Company—Cleveland, Oct. 20; Canton, Oct. 21; Pittsburgh, Oct. 23, 27; Buffalo, Nov. 1.
Symphony Society of New York—New York (Carnegie Hall), Oct. 25, 27; Æolian Hall, Oct. 28; Carnegie Hall, Nov. 1; Æolian Hall, Nov. 4.
Zoellner Quartet—Frankfort, Ind., Oct. 19; Kenosha, Wis., Oct. 20; Elgin, Ill., Oct. 22; Mt. Vernon, Ia., Oct. 23; LaCrosse, Wis., Oct. 24; Owatonna, Minn., Oct. 25; St. Cloud, Minn., Oct. 26; Collegeville, Minn., Oct. 27.

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WHEELING TO HAVE EXCELLENT COURSE

University Club Bringing Many Celebrities to West Virginia City

WHEELING, W. VA., Oct. 7.—The University Club has announced its plans for its series of concerts which will take place at intervals during the winter.

The list of artists and organizations is a striking one. Mary Garden, Louise Homer, Lambert Murphy, James Stanley, Richard Buhlig, Henry Weldon, Florence Hinkle, Herbert Witherspoon, Jacques Thibaud, Guiomar Novaes and the Cincinnati Symphony Orchestra are all included. Louise Homer is the only artist announced who has been heard in Wheeling prior to this season, but the names of all the others are familiar to Wheeling musicians and music-lovers.

The series will open on Nov. 16 with Mary Garden, assisted by James Stanley, baritone, and Richard Buhlig, pianist.

The second concert will be of peculiar interest to all Wheeling musicians. The Cincinnati Symphony Orchestra has never been heard in this city. It is the only one of the great orchestras which has not hitherto appeared here and many people will be interested in comparing it with the others.

A feature of special interest will be the appearance as soloist of the evening of Henry Weldon, who spent many years in this city. However, since he went abroad he has never been heard in Wheeling and local musicians are looking forward to the opportunity of hearing him.

Mme. Louise Homer, prima donna contralto of the Metropolitan Opera, will appear on Jan. 4 in joint recital with Lambert Murphy.

The fourth concert will be given by Guiomar Novaes, pianist, and Jacques Thibaud, violinist, and the course will come to an end on Feb. 8, with the joint recital of Florence Hinkle and Herbert Witherspoon. Mr. Witherspoon is especially well known in Wheeling and has had a number of pupils from this city.

GULMANT SCHOOL REOPENS

Record Enrollment at Institution Headed by Dr. Carl—Scholarship Winners

With a large enrollment and increased facilities, the Guilman Organ School reopened for the season last week. The percentage of men studying is larger than ever before, notwithstanding the prevailing conditions. The six free scholarships offered by Mr. and Mrs. Philip Berolzheimer were contested for, the candidates coming from distant parts of the country for the examinations. They were awarded to Pauline George, Kittanning, Pa.; Ruth Palmer Sullivan, Norwich, Conn.; Harry W. Cosgrove, New York; Archer K. Rider, New York State; Andrew J. Roth, Bedford Park, N. Y., and Lillian E. Fowler, New York City.

Dr. William C. Carl has organized the various departments and begun his work in organ teaching. The students' recitals and work in service-playing will soon be started.

Morgantown, W. Va., to Hear Kreisler and Other Notable Artists

MORGANTOWN, W. VA., Oct. 5.—The names of the artists who will give the series of three concerts at the Strand Theater have at last been made public. Fritz Kreisler, violinist, will give the opening recital, Nov. 12. The second concert, Nov. 26, will be given by the Russian Symphony Orchestra, Modest Altschuler, conductor. Lina Esther Palmer, pianist, will be soloist at this concert.

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Those who remember Dr. Wüllner, here some years ago, and his power of expression beyond all limitations of voice, will find inevitable comparison between his work and that of Vladimir Resnikoff, the blind baritone. With this difference, though: That Resnikoff has a voice which is powerful and rich of tone.—N. Y. Evening Sun.

So vital and unmistakable, as well as varied and rich, was the expression given each word, that the result was almost of an unequalled vividness. When one adds a cultivated intelligence and a fine musical talent to the peculiar gift of expression, one perceives what an uncommon singer Mr. Resnikoff must be.—N. Y. Globe.



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Gertrude Anderson Wood revealed an exceptional voice in the aria "Mon Cœur Souvre a ta voix" from Saint-Saëns' "Samson and Delilah."—*Worcester (Mass.) Telegram*, May 10, 1915.

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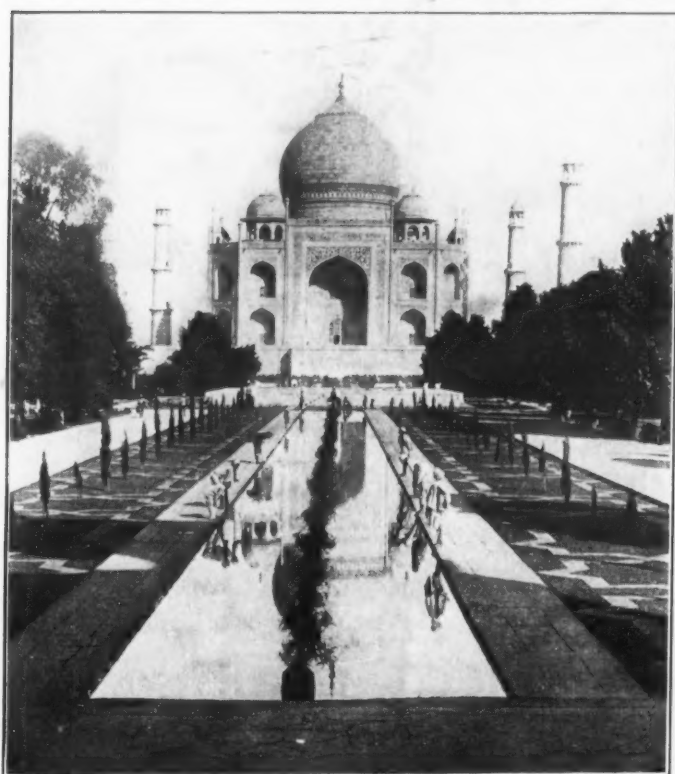
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